IṈṈĀ NĀṞPATU, IṈIYAVAI NĀṞPATU
KĀR NĀṞPATU, KAḶAVAḺI NĀṞPATU

Text, Transliteration and Translations in English Verse and Prose

Compiled and Edited by
P. RAJA

CENTRAL INSTITUTE OF CLASSICAL TAMIL
CHENNAI

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FOREWORD

The Tamils may justly be proud of the fact that Tamil has won the status of a Classical language, the status it richly deserves and should have got long, long ago. The ***Central Institute of Classical Tamil* (CICT)**, established in Chennai, has mapped out various plans including preparation of definitive editions of forty-one Classical Tamil texts and translation of these works into English and other major European languages as well as into major Indian languages and writing of a historical grammar of Tamil. Language being the autobiography of a people, our objective is to preserve and safeguard the invaluable treasure of the literary compositions in our language. If only we could delve into our past and recover the riches and wealth of the mighty treasure trove of Classical Tamil poetry, we will be amply rewarded by its lofty poetry, the poetry that strengthens and purifies the holiness of heart's affection and enlarges our imagination. Apart from these, reading the ancient Tamil texts such as *Tolkāppiyam, Eṭṭuttokai, Pattuppāṭṭu, Tirukkuṟaḷ etc.*, provides a foundation for scholarship for the present and in this sense they do provide enlightened education.

It is heartening to write this foreword to the series of publications brought out by CICT, which I am sure, will do full justice to the masterpieces in Tamil without compromising on the quality of production. The *Caṅkam* corpus being a repository of our glorious culture, it behoves our present and future generations to study them and to convey their message and the vision of life embodied in them to the public at large. Let me, therefore, commend the series to the enlightened beings the world over.

Sd/-

(D. PURANDESWARI)

PREFACE

This volume is a collection of four different, but allied, anthologies of lyrics composed by four poets. These poems – *Iṉṉā Nāṟpatu, Iṉiyavai Nāṟpatu, Kār Nāṟpatu* and *Kaḷavaḻi Nāṟpatu* – form a part of a large group of poems called *Patiṉeṇkīḻkkaṇakku* which belong to the later Sangam period. These are supposed to be didactic in nature, teaching the public the rights and duties of citizenship by offering moral precepts and conduct on which to base our life, thereby laying a foundation for a good and healthy society. It ought not to be understood that these poems merely preach; there are poems which talk of the exploits of soldiers, battles fought valiantly for saving the reputation of their homeland, and extremely fine-tuned love-lyrics. The twin functions of genuine poetry are delight and instruction (*dulce et utile*) and the lyrics in this volume stand ample testimony to it.

The present volume aims to bring out such of these riches to the non-Tamil audience by means of translations: two in verse and one in prose. It is hoped that this will go a long way in spreading the glory and grandeur of the Tamil language and Tamil people.

I am thankful to the Department of Translations of the Institute and the Publications Division for the efforts they took in coordinating the work leading to the publication of this handy, attractive volume. The Hon'ble Minister of State for Human Resource Development and Vice-Chairman of the Central Institute for Classical Tamil has written the foreword which lends grace to this present volume. I am indeed most happy to express my sincere thanks and gratitude to her.

Chennai
20-07-2012

R. GNANAMOORTHY
Director

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The Central Institute of Classical Tamil acknowledges, with thanks, the contribution of the authors of the translations included in this volume.

GENERAL INTRODUCTION

From time immemorial man has been fascinated by stories and songs – the two ways of expressing one's thought. Like every other nation, the nation of the Tamils was enamoured of songs and stories. The Tamils had a song for every occasion. They had a proverb to tell now and then which usually encapsulated a story or a legend. Since stories needed greater attention and better understanding, the Tamil folk resorted more to songs for they were aware that the music embedded in them would make their listeners rivet their attention to the song's content. Perhaps that was the reason why there was a song for every celebration – marriage songs that sang highly of the union of the two souls, erotic songs that whispered of the union of the body, lullabies that lulled the child in the cradle into sleep, workers' songs that lessened the monotony of their labour, songs of joy to enjoy their leisure, and finally mourning songs in praise of the dead.

To the poets all things on earth are grist to their ever grinding mill. Anything serious or funny inspires them and they are ready to burst with a song. What the storytellers did through their stories and legends, the poets did through their poems and songs. That is to say they not only entertained but also instructed. And this is what we call 'Tamil Wisdom'.

Be it war or love, the two major themes in ancient Tamil Literature, the poets sang of them with equal ease and showed their calibre in many verse forms. The sculptures we come across in the ancient temples of the Tamils serve ample testimony to the fact that the Tamils were good at the battlefield.

The earliest available work in Tamil, *Tolkāppiyam,* throws light on the life of the Tamils in the Tamil country. And the ancient Tamils classified the subject (*Poruḷ*) of their literature under two general headings – *Akam* and *Puṟam*.

In fact, *Poruḷ* signifying the substance or the subject of any literary composition occupies a unique place in the Tamil language. The first of its two main aspects, *Akam,* meaning the internal or

subjective, deals with psychology in all its aspects of love with footnotes on its varied emotions, incidents and accidents. To say that it depicts the relationship between lovers is no exaggeration, which may in many cases extend to their pillow talk. *Puṟam* is objective and deals with a plethora of aspects of human society primarily of war and the martial exploits of the people.

While it is true that most of the works that belong to the *Caṅkam* period made their stress either on love or on war, it is also true that these works made passing references to the ethical values of life. Some touch upon the rules or principles of behaviour. Yet, Tamil scholars unanimously agree that no work belonging to the *Caṅkam* period is completely devoted to ethics.

For the first time, in the whole gamut of Tamil Literature, one comes across works purposely written to show man the right path and put him on the right track. Such works are found in the purposefully read anthology, popularly known as *Patiṉeṇkīḻkkaṇakku* meaning Eighteen Minor classics. *Pati-ṉeṇ-kīḻk kaṇakku* is listed along with the other two anthologies, viz, *Pattuppāṭṭu* (Ten Idylls) and *Eṭṭut-tokai* (Eight collections). Of these three eminent anthologies, *Pattuppāṭṭu* and *Eṭṭut-tokai* belong to the *Caṅkam* period, while the *Pati-ṉeṇ-kīḻk kaṇakku* works belong to a later period. Some scholars believe that the latter also belongs to the *Caṅkam* period.

During the period of Buddhist and Jain glory, courtiers and scholars preferred to write in Pali, Prakrit and Sanskrit languages (as it is done in English today) with the ulterior motive of carrying their message to the learned world of that day. And the Tamil poets too showed their interest in their ethical principles true to the spirit of the times. And the result was an anthology of eighteen minor didactic works.

1. *Puṟam* (War Poetry)

Kaḷavaḻi Nāṟpatu deals with the battlefield action and the author revels in images of slaughter and of the flow of blood.

2. *Akam* (Love Poetry)

Five Poems dealing with the *Tiṇais* (environments) viz. a) *Ain-tiṇai-Aimpatu,* b) *Ain-tiṇai-Eḻupatu,* c) *Tiṇai-moḻi-Aimpatu* d) *Tiṇai-mālai-nūṟṟu-Aimpatu* and e) *Kainnilai, Iṉṉilai,* and one titled *Kār-Nāṟpatu,* altogether six.

3. *Aṟam* (Didactic Poetry)

Eleven works treat chiefly of ethics and social conventions, both of which are usually inseparable. They are: a) *Nālaṭiyār* b) *Paḻamoḻi* c) *Iṉṉā Nāṟpatu* d) *Iṉiyavai Nāṟpatu* e) *Nāṉmaṇikkaṭikai* f) *Tirikaṭukam* g) *Ācārakkōvai* h) *Ciṟupañcamūlam* i) *Ēlāti* j) *Mutumoḻik-Kāñci*, and k) *Tirukkuṟaḷ*.

As literature is the mirror of the age, these works throw ample light on the everyday life of the ancient Tamils. They are records of our past, for the *Akam* works talk at length of the Tamils' love life and the *Puṟam* works of their valour. And the *Aṟam* works simply speak of the glory of the Tamils who preached their lofty thoughts to the world and tried to live what they had preached. In short these great effusions from the great minds of yore are the real time-machines that catapult us to the past and make us see for ourselves the culture of our ancestors.

Four of these eighteen works – *Iṉṉā Nāṟpatu, Iṉiyavai Nāṟpatu, Kār Nāṟpatu and Kaḷavaḻi Nāṟpatu* – are usually grouped together under a common title *Nāṉāṟpatu*, meaning Four Forties. There is nothing in common among these four works except that each of them contains forty *veṇpā* stanzas excluding the invocation. Written by different authors at different times, no two of these four speak of the same subject. As classified earlier Poykaiyar's *Kaḷavaḻi Nāṟpatu* (Battlefield Forty) belongs to *Puṟam* poetry, while Madurai Kannan Koothanar's *Kār Nāṟpatu* (Monsoon Forty) belongs to *Akam* poetry. The rest, Pūtan Chenthanar's *Iṉiyavai Nāṟpatu* (Delectable Forty) and Kapilar's *Iṉṉā Nāṟpatu* (Unpleasant Forty) belong to didactic poetry, though the former means what is all pleasant in life and the latter what are all unpleasant.

The Forty verses of *Kār Nāṟpatu* talk of the rainy season. The heroine of these verses anxiously awaits the arrival of her hero who had gone away on business, but promised to return at the beginning of the rainy season. The appointed time came but there was no sign of the hero's coming. Through realistic and lovely similes, the arrival of the rainy season with the beauty of the seasonal fresh blooms of the pastoral lands is admirably portrayed. Love-sickness, misunderstanding of the lady-love, her friend's words of comfort, and the dutiful lover with his lady-love still on the back of his mind, with a pinch of eroticism all these make this work highly readable.

Kaḷavaḻi Nāṟpatu gives a graphic picture of a typical battlefield, with an accent on the ephemeral nature of the world in accordance with the tradition of the age. The *Chōḻa* King Kōcceṅkaṇān, the proud possessor of the perennial river *kāviri*, a high resounding war drum, and a valiant army defeats his foe, a *Chēra* King, and emerges victorious at a place called *kaḻumalam*. Packed with similes, the poems describe the bloody field, the beasts, the drum and the soldiers. At times humorous, at times funny depending upon the situation, the poet raises a doubt in us, that is to say, if there is any other war poem in world literature wherein its poet reveals through comedy a revolting and horrible battlefield.

Iṉṉā Nāṟpatu and *Iṉiyavai Nāṟpatu* contain constantly quoted verses for both the works speak of the ways of the world and also give friendly advice. The first enumerates the things that cause pain and thereby disappointment and the second lists the things that are supposed to yield abiding pleasures to humanity.

In short, each of these works, is a conglomeration of life in all its aspects. Full of amiable and amicable suggestions with apt and lovely images, this work speaks of the grandeur of the Tamils and their lofty thoughts, creating in the mind of the reader, in a new way, pen pictures without his knowing that he is reading poetry.

The translators of these works are S. Raman (Verse translation No. 1), Poet Desini (Verse translation No. 2) and Nalladai R. Balakrishna Mudaliyar (Prose translation No. 3).

These four individual works are presented in a single volume for the purpose of making them appear impresive in a book with reasonable thickness and elegance in conformity with the other CICT publications of this series.

A SYSTEM OF TRANSLITERATION OF TAMIL

Vowels

Short			Long	
அ	a		ஆ	ā
இ	i		ஈ	ī
உ	u		ஊ	ū
எ	e		ஏ	ē
ஒ	o		ஓ	ō

ஐ	ai
ஔ	au

Consonants

Hard		Soft		Medial	
க்	k	ங்	ṅ	ய்	y
ச்	c	ஞ்	ñ	ர்	r
ட்	ṭ	ண்	ṇ	ல்	l
த்	t	ந்	n	வ்	v
ப்	p	ம்	m	ழ்	ḻ
ற்	ṟ	ன்	ṉ	ள்	ḷ

Āytam

ஃ	ḵ

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INTRODUCTION

The Tamil word *Iṉṉā* means woe. What are all the things that bring woe to humanity? The list stretches like the proverbial Hanuman's tail. But 164 instances causing suffering to human beings are chosen and put together by the poet in 41 *veṇpā* stanzas including the first stanza devoted to 'invocation'. As a result each stanza deals with four maxims and the word Innā getting repeated four times in all the verses of this work. Each of the first three maxims closes with the word Inna while the last maxim begins with the word Inna. And that is Kapilar's *Iṉṉā Nāṟpatu.*

Tamil literary historians and critics debate over the number of poets down the ages who wrote in the name of Kapilar and since they could not exactly fix the age in which *Iṉṉā Nāṟpatu* was written, everything was left to surmise. Kapilar of the *Caṅkam* period is not the one who wrote *Iṉṉā Nāṟpatu.*

Eating flesh was no taboo to the famous Kapilar of the *Caṅkam* period. But the latter hated eating flesh and also preached that it was sinful to kill and eat flesh for fattening one's own flesh.

Every *veṇpā* of *Iṉṉā Nāṟpatu* focuses on four different characteristic features that bring in woe from the moral point of view. While Pūtan Chentanar's *Iṉiyavai Nāṟpatu* tells what is good for men, Kapilar's *Iṉṉā Nāṟpatu* tells what is bad for men. In short, both the works are companion pieces and are so well balanced that they form a 'duo' in Tamil literature.

Woes to commoners apart, several kinds of woes are mentioned to the ruling class too. Woe betide the king who is not blessed with elephants. Woe to the king travelling on elephant without tinkling bells. Woe unto the king who tyrannizes the common people and woe unto the king, coward at heart, to wage war.

The selective list of woes hits the nail on the head and it is a great success to its author.

It must be mentioned in passing that there is no continuity of thought in these 41 *iṉṉicai veṇpās*. Written in an easy to understand style, which is rare to come across but a must in didactic poetry, a few ideas get repeated. This is not due to oversight but with the intention of stressing the point so that it gets easily stuck in our mind.

Lofty thoughts are given in a nutshell here. And a later work by name *Vīra cōḻiyam* reveals its indebtedness to *In̲n̲ā Nār̲patu* by profusely quoting from its text.

IṈṈĀ NĀṞPATU

கடவுள் வாழ்த்து

முக்கட் பகவ னடிதொழா தார்க்கின்னா
பொற்பனை வெள்ளையை யுள்ளா தொழுகின்னா
சக்கரத் தானை மறப்பின்னா வாங்கின்னா
சத்தியான் றாடொழா தார்க்கு.

Kaṭavuḷ Vāḻttu

mukkaṭ pakava naṭitoḻā tārkkiṉṉā
poṟpaṉai veḷḷaiyai yuḷḷā toḻukiṉṉā
cakkarat tāṉai maṟappiṉṉā vāṅkiṉṉā
cattiyāṉ ṟāṭoḻā tārkku.

INVOCATION

1. Grief unto those who worship not the feet of the three-eyed god (Lord Siva)
   Grief unto those who live without thinking on the white god of the golden palm flag (Lord Balarama)
   Grief unto those who forget the god of the wheel (Lord Vishnu), Likewise
   Grief unto those who worship not the feet of the god of the spear (Lord Muruga).

2. It would cause misery to those who do not worship Lord Siva, the Destructor Who has three-eyes;
   It would cause misery to those who do not think of Lord Balarama Who has the golden palmyra for His ensign;
   Forgetting to pray to Lord Vishnu, the Preserver Who has the discus, would cause misery;

And it would cause misery to those who do not submit
at the Sacred Feet of Lord Muruga Who has javelin.

3. It will bring misfortune to one who does not worship the feet of the three-eyed God Siva; it will spell grief to one who does not meditate on Balarama, the owner of the lovely palm flag; it will be disastrous to forget Vishnu, the God with the disc; so too, it will bring grief to those who worship not the feet of God Muruga of the deadly spear.

1. பந்தமில் லாத மனையின் வனப்பின்னா
தந்தையில் லாத புதல்வ னழகின்னா
அந்தண ரில்லிருந் தூணின்னா வாங்கின்னா
மந்திரம் வாயா விடின்.

pantamil lāta maṉaiyiṉ vaṉappiṉṉā
tantaiyil lāta putalva ṉaḻakiṉṉā
antaṇa rillirun tūṇiṉṉā vāṅkiṉṉā
mantiram vāyā viṭiṉ.

1. Wretched is the beauty of a home without kith and kin.
Wretched the handsome virtues of a sireless son.
Wretched for an ascetic to stay and eat in one house.
Likewise,
Wretched the charm that yields no result.

2. Any elegance of domestic life without having the company of kindred, would cause misery;
The mere handsomeness sans any learning of a fatherless son, would cause misery;
Staying in a house and taking food, on the part of ascetics, would cause misery;
And should the incantations not give the desired effect, then it would cause misery.

3. The loneliness of the wife devoid of love from her husband is grievous; the beauty of the son who has lost his father brings grief; eating of food by ascetics staying at home is unpleasant; so too, if words of the wise bear no fruit, it is painful.

2. பார்ப்பாரிற் கோழியும் நாயும் புகலின்னா
ஆர்த்த மனைவி யடங்காமை நன்கின்னா
பாத்தில் புடவை யுடையின்னா வாங்கின்னா
காப்பாற்றா வேந்த னுலகு.

pārppārir̲ kōḻiyum nāyum pukalin̲n̲ā
ārtta man̲aivi yaṭaṅkāmai nan̲kin̲n̲ā
pāttil puṭavai yuṭaiyin̲n̲ā vāṅkin̲n̲ā
kāppār̲r̲ā vēnta n̲ulaku.

1. Grief to fowl and dog entering a brahmin's house,
Great grief – the disobedience of one's wedded wife,
Grief, the wearing of sari with disproportionate pleats,
Likewise,
Grief to the land unprotected by a sovereign.

2. Entry of a nasty hen or dog into the house of Brahmins,
would cause misery;
The non-submissiveness of a termagant wife
to her husband, would cause misery;
Wearing garments which do not befit the couple,
would cause misery;
And the reign of a Ruler who does not protect his subjects,
would cause misery.

3. The entry of the cock or hen and the dog into a parppar's house is unpleasant; the disobedience to her husband of the woman taken to wife is greatly painful; the wearing of a single cloth, without any for a change is painful; so also living in the town of a king who protects not his subjects brings in grief.

3. கொடுங்கோல் மறமன்னர் கீழ்வாழ்த லின்னா
நெடுநீர் புணையின்றி நீந்துத லின்னா
கடுமொழி யாளர் தொடர்பின்னா வின்னா
தடுமாறி வாழ்த லுயிர்க்கு.

koṭuṅkōl mar̲aman̲n̲ar kīḻvāḻta lin̲n̲ā
neṭunīr puṇaiyin̲r̲i nīntuta lin̲n̲ā
kaṭumoḻi yāḷar toṭarpin̲n̲ā vin̲n̲ā
taṭumār̲i vāḻta luyirkku.

1. Wretched to live under tyrannous kings murderous.
Wretched to swim long waters without a floating raft.
Wretched the relationship with men of violent words.
And wretched,
For all alive, living in adversity.

2. Living under the Reign of Terror of a despot
who fails in his justice, would cause misery;
Crossing the waters without using a vessel,
would cause misery;
Any connection with those who are accustomed
to utter harsh words, would cause misery;
And living in a perplexed condition, would cause misery
to a human being.

3. Living under the rule of murderous tyrant kings is grievous; to swim across rivers in floods without a float is painful; friendship with those who utter harsh words is unpleasant; for people to live in adversity is grievous.

4. எருதி லுழவர்க்குப் போகீர மின்னா
கருவிகண் மாறிப் புறங்கொடுத்த லின்னா
திருவுடை யாரைச் செறலின்னா வின்னா
பெருவலியார்க் கின்னா செயல்.

eruti lul̲avarkkup pōkīra min̲n̲ā
karuvikaṇ mār̲ip pur̲aṅkoṭutta lin̲n̲ā
tiruvuṭai yāraic cer̲alin̲n̲ā vin̲n̲ā
peruvaliyārk kin̲n̲ā ceyal.

1. For farmers without bulls, the wet soil is grief.
For regiments, to lose heart and run away is grief.
Grievous to antagonize the fortunate rich.
And grievous,
Doing harm to the mighty and strong.

2. The wetness of land not made use of, would cause misery
to cultivators who don't have ploughing ox;
Any turning back of armed forces being discomfited,
would likewise cause misery;

Any open hatred towards those who are good
and prosperous, would cause misery;
Any doing evil deed to those who are more powerful,
would cause misery.

3. For the tiller without bullocks (oxen) the drying up of the wet soil is painful; the turning and fleeing of an army routed is distressful; to show one's anger against the rich will land one in trouble; to do evil to the greatly valiant will prove disastrous.

5. சிறையில் கரும்பினைக் காத்தோம்ப லின்னா
உறைசேர் பழங்கூரை சேர்ந்தொழுக லின்னா
முறையின்றி யாளு மரசின்னா வின்னா
மறையின்றிச் செய்யும் வினை.

ciṟaiyil karumpiṉaik kāttōmpa liṉṉā
uṟaicēr paḻaṅkūrai cērntoḻuka liṉṉā
muṟaiyiṉṟi yāḷu maraciṉṉā viṉṉā
maṟaiyiṉṟic ceyyum viṉai.

1. Hard to guard and save a crop of sugarcane in a fenceless field.
Hard to dwell under an old roof leaking in the rain.
Hard the land governed by a lawless king.
And hard,
The action undertaken without forethought and consultation.

2. Guarding and taking care of sugar-cane crop
which does not have any fence, would cause misery;
Staying and living in an old hut where rain-drops fall,
would cause misery;
Reign of a State which does not render justice
to its subjects, would cause misery;
And any act done in secret without prior deliberation,
would cause misery.

3. To guard a crop of sugarcane in a fenceless field is painful; to reside in an old leaky-roofed hut is vilesome; the unrighteous rule of a king is grievous; to do a thing without due consideration will be courting trouble.

6. அறமனத்தார் கூறுங் கடுமொழியு மின்னா
மறமனத்தார் ஞாட்பின் மடிந்தொழுக லின்னா
இடும்பை யுடையார் கொடையின்னா வின்னா
கொடும்பா டுடையார்வாய்ச் சொல்.

aṟamaṉattār kūṟuṅ kaṭumoḻiyu miṉṉā
maṟamaṉattār ñāṭpiṉ maṭintoḻuka liṉṉā
iṭumpai yuṭaiyār koṭaiyiṉṉā viṉṉā
koṭumpā ṭuṭaiyārvāyc col.

1. Painful the words of anger from the righteous of heart.
Painful the abstinence from the field for the courageous of heart.
Painful the lavish gifts of the poor.
And painful,
The words from the mouth of the wicked-natured.

2. Any rare uttering of angry words by the virtuous, would cause misery;
It would cause misery, should the men of military exploits sloth in the battle-field;
If those who are in distress offer gifts to others, it would cause misery;
And any word which comes from the mouth of those who have an evil heart, would cause misery.

3. Even the harsh words of those who are of a charitable disposition are painful; for the valourous, to keep idle in the field of battle is disastrous; the benevolence of the indigent is grievous; the words of the cruel are painful.

7. ஆற்ற லிலாதான் பிடித்த படையின்னா
நாற்ற மிலாத மலரி னழகின்னா
தேற்ற மிலாதான் றுணிவின்னா வாங்கின்னா
மாற்ற மறியா னுரை.

āṟṟa lilātāṉ piṭitta paṭaiyiṉṉā
nāṟṟa milāta malari ṉaḻakiṉṉā
tēṟṟa milātāṉ ṟuṇiviṉṉā vāṅkiṉṉā
māṟṟa maṟiyā ṉurai.

1. Wretched the weapon wielded by the weak.
   Wretched the beauty of a flower of no fragrance.
   Wretched the resolution of an undiscerning fool.
   Wretched, likewise,
   The commentaries of the unlearned.

2. Any weapon in the hands of one who is bereft of powers
   would cause misery;
   Mere elegance of a flower which does not have fragrance
   would cause misery;
   The temerity of one who is having no certainty over a thing
   would cause misery;
   And any word uttered by one who doesn't know its import
   would cause misery.

3. The weapon held by a warrior who is not brave is a source of grief for him; the loveliness of a flower which has no fragrance is not sweet; the launching of a project by one who is not clearheaded brings grief in its fold; so too the words of a man who is ignorant of the manner in which he should talk cause grief.

8. பகல்போலு நெஞ்சத்தார் பண்பின்மை யின்னா
நகையாய நண்பினார் நாரின்மை யின்னா
இகலி னெழுந்தவ ரோட்டின்னா வின்னா
நயமின் மனத்தவர் நட்பு.

pakalpōlu neñcattār paṇpiṉmai yiṉṉā
nakaiyāya naṇpiṉār nāriṉmai yiṉṉā
ikali ṉeḻuntava rōṭṭiṉṉā viṉṉā
nayamiṉ maṉattavar naṭpu.

1. Painful the lack of culture in hearts open as day.
   Painful the lack of affection in smiling friends.
   Painful the running away of warriors in the field.
   And painful,
   The friendship of men of hypocritical heart.

2. It would cause misery, if one though being a man of equity like
   the Author of the Day, does not possess good quality;
   Any outward friendship of a giglet who does not have
   sincere love, would cause misery;

Turning the back when routed at the battle-field,
would cause misery;
And any amity with one who is devoid of rectitude,
would also cause misery.

3. It will be distressful if men of equity lack culture; smiling friends lacking love are a source of grief; it will be distressing to find warriors turning and fleeing from the field of battle; friendship with those who are not fair minded is grievous.

9. கள்ளில்லா மூதூர் களிகட்கு நன்கின்னா
வள்ளல்க ளின்மை பரிசிலர்க்கு முன்னின்னா
வண்மை யிலாளர் வனப்பின்னா வாங்கின்னா
பண்ணில் புரவிப் பரிப்பு.

kaḷḷillā mūtūr kaḷikaṭku naṉkiṉṉā
vaḷḷalka ḷiṉmai paricilarkku muṉṉiṉṉā
vaṇmai yilāḷar vaṉappiṉṉā vāṅkiṉṉā
paṇṇil puravip parippu.

1. Doleful to the drunkard the hoary village toddyless.
Doleful to the beneficiary the absence of benefactors.
Doleful the comeliness of uncharitable misers.
Doleful, likewise,
To mount and ride on an unsaddled horse.

2. A toddy-free town would cause misery to the habitual
drunkards of old town;
Non-existence of patrons would cause much hardship
to the panegyrist-solicitors of bounty;
Any elegant appearance of those who don't have the quality
of liberality, won't be appreciated;
And the bearing of persons by a saddle-less horse,
would likewise cause misery.

3. It will be greatly painful for drunkards if the ancient town they live in lacks toddy; it will be highly distressing to donors if there be no munificent men; the beauty of those who lack benevolence is painful; so too the ride on a horse without bridle is a source of pain.

10. பொருளுணர்வா ரில்வழிப் பாட்டுரைத்த லின்னா
இருள்கூர் சிறுநெறி தாந்தனிப்போக் கின்னா
அருளில்லார் தங்கட் செலவின்னா வின்னா
பொருளில்லார் வண்மை புரிவு.

poruḷuṇarvā rilvaḻip pāṭṭuraitta liṉṉā
iruḷkūr ciṟuneṟi tāntaṉippōk kiṉṉā
aruḷillār taṅkaṭ celaviṉṉā viṉṉā
poruḷillār vaṇmai purivu.

1. Doleful to compose poems where there's none to appreciate.
   Doleful to travel alone down narrow paths in darkness.
   Doleful to seek help from the hard-hearted.
   And doleful,
   The display of lavish gifts by the indigent.

2. Where there are no learned to appreciate any recital
   of a poem composed by one, it would cause misery;
   Travelling alone in a dark and narrow way,
   would cause misery;
   Proceeding to solicit bounty from the merciless people,
   would only cause misery;
   And any desire of the have-nots to bestow gifts to others,
   would cause misery.

3. To compose songs and sing in a place where there is not any who can appreciate the beauty and meaning thereof is painful; to go all alone through narrow paths in pitch darkness is grievous; it will be painful for the needy to approach the unmunificent; it is painful for those lacking means to be liberal-minded.

11. உடம்பா டில்லாத மனைவிதோ ளின்னா
இடனில் சிறியாரோ டியாத்தநண் பின்னா
இடங்கழி யாளர் தொடர்பின்னா வின்னா
கடனுடையார் காணப் புகல்.

uṭampā ṭillāta maṉaivitō ḷiṉṉā
iṭaṉil ciṟiyārō ṭiyāttanaṇ piṉṉā
iṭaṅkaḻi yāḷar toṭarpiṉṉā viṉṉā
kaṭaṉuṭaiyār kāṇap pukal.

1. Miserable the shoulders of an unconsenting wife.
Miserable the friendship forged with the narrow-minded.
Miserable the company of the excessively lustful.
And miserable,
To enter the eyes of a creditor.

2. Embracing the shoulders of the wife who is not concordial,
would cause misery;
Any friendship with the base people who have
no broadmindedness, would cause misery;
Keeping company with the lascivious persons,
would cause misery;
And going before the creditor,
would cause misery to a debtor.

3. Embracing the shoulders of an unloving wife is distressful; the friendship contracted with the mean minded is a source of grief; association with libertines is grievous; for the debtor creditor is painful.

12. தலைதண்ட மாகச் சுரம்போத லின்னா
வலைசுமந் துண்பான் பெருமித மின்னா
புலையுள்ளி வாழ்த லுயிர்க்கின்னா வின்னா
முலையில்லாள் பெண்மை விழைவு.

talaitaṇṭa mākac curampōta liṉṉā
valaicuman tuṇpāṉ perumita miṉṉā
pulaiyuḷḷi vāḻta luyirkkiṉṉā viṉṉā
mulaiyillāḷ peṇmai viḻaivu.

1. Miserable to sojourn in an impenetrably thick forest.
Miserable the pride of one who lives by carrying nets.
Miserable the life that lives on life, eating flesh.
And miserable,
For the breastless one to aspire for womanhood.

2. Going alone thro' a desert tract, would miserably cost
one one's head at the hands of hunters;
The vanity of one who lives on the netting of birds
and beasts, would only be a miserable and sinful act;

The beastly desire to live on animal food, would affect
the life of such people miserably;
And any sexual yearning of a woman who does not have
robust breast, would only result in misery!

3. It is grievous to go through the wilderness at the risk of one's life; the vain glory of the man who lives by carrying the net is painful; it is distressing for lives if people live hankering after flesh-eating; for a breastless woman to long for the pleasure of womanhood is painful.

13. மணியிலாக் குஞ்சரம் வேந்தூர்த லின்னா
துணிவில்லார் சொல்லுந் தறுகண்மை யின்னா
பணியாத மன்னர்ப் பணிவின்னா வின்னா
பிணியன்னார் வாழு மனை.

maṇiyilāk kuñcaram vēntūrta liṉṉā
tuṇivillār collun taṟukaṇmai yiṉṉā
paṇiyāta maṉṉarp paṇiviṉṉā viṉṉā
piṇiyaṉṉār vāḻu maṉai.

1. Miserable for a king to ride on an elephant without bells.
Miserable for the unvalorous to speak of bravery.
Miserable to worship kings unworthy of veneration.
And miserable,
The home with a pestilence-like wife.

2. It would cause misery to people, should the king ride on
an elephant which doesn't carry ringing bells;
The words of bravery uttered by swaggerers who don't have
boldness to conquer enemies, would cause misery;
Submitting to an enemy-king who does not deserve
to be respected, would definitely cause misery;
And the home of a termagant wife who is like a disease,
would cause misery.

3. For the king to ride on an elephant which has no bell (hanging on its sides to announce the royal ride) is painful; the valorous words of the coward are sources of pain; bowing before an unworthy king is distressing; the house where lives a wife who is a veritable disease to her husband is a place of grief.

14. வணரொலி யைம்பாலார் வஞ்சித்த லின்னா
துணர்தூங்கு மாவின் படுபழமின்னா
புணர்பாவை யன்னார் பிரிவின்னா வின்னா
உணர்வா ருணராக் கடை.

vaṇaroli yaimpālār vañcitta liṉṉā
tuṇartūṅku māviṉ paṭupaḻamiṉṉā
puṇarpāvai yaṉṉār piriviṉṉā viṉṉā
uṇarvā ruṇarāk kaṭai.

1. Falsehood of women of hair done in five-fold style is miserable.
The rotten mango fallen from a tree with bunches of flowers is miserable.
Separation from the union of a sculpturesque maiden is miserable.
And miserable,
When people who should understand refuse to understand.

2. Deceiving her own husband by a woman who's having curling and shining hair, would cause misery;
Those over-ripe fruits that've fallen from the bunch of the mango tree, would cause misery;
The pang of separation from one's beloved lady who has mated and who's like a doll, would cause misery;
And if one who is normally expected to know, does not know it, then it would cause misery.

3. The unfaithfulness of ladies with luxuriant braided locks is a source of grief; the well ripened fruit dropped from the fruit cluster hanging on the bough of the mango tree distresses us; separation of loving statue-like woman is painful; when people who can show compassion to others in their difficulties and who can help fail to do so, it is grievous.

15. புல்லார் புரவி மணியின்றி யூர்வின்னா
கல்லா ருரைக்குங் கருமப் பொருளின்னா
இல்லாதார் நல்ல விருப்பின்னா வாங்கின்னா
பல்லாரு ணாணப் படல்.

pullār puravi maṇiyiṉṟi yūrviṉṉā
kallā ruraikkuṅ karumap poruḷiṉṉā
illātār nalla viruppiṉṉā vāṅkiṉṉā
pallāru ṇāṇap paṭal.

1. Miserable to mount and ride a grazing horse
   Unharnessed with bells.
   Miserable the consequences of an action elaborated by the unlearned.
   Miserable the desire for comforts of men without means.
   Miserable, likewise,
   The shameful disgrace in an assembly of the learned.

2. Riding a grass-eating horse sans tying a bell to it,
   would cause misery;
   The result of a deed suggested by an uneducated fool,
   would cause misery;
   Any desire of those who are in want, for good things,
   would cause misery;
   And likewise, one's feeling of shyness amidst many,
   would cause misery to him.

3. To ride on the grass-eating horse without the string of little bells on its neck is painful; the consequences of things done as per words of the stupid is grievous; the craving of the intelligent for precious things is a source of grief; so too, to be put to shame in the midst of many is painful.

16. உண்ணாது வைக்கும் பெரும்பொருள் வைப்பின்னா
நண்ணாப் பகைவர் புணர்ச்சி நனியின்னா
கண்ணி லொருவன் வனப்பின்னா வாங்கின்னா
எண்ணிலான் செய்யுங் கணக்கு.

uṇṇātu vaikkum perumporuḷ vaippiṉṉā
naṇṇāp pakaivar puṇarcci naṉiyiṉṉā
kaṇṇi loruvaṉ vaṉappiṉṉā vāṅkiṉṉā
eṇṇilāṉ ceyyuṅ kaṇakku.

1. Miserable to leave inheritance without enjoying anything.
   Very miserable the company of disagreeing foes.
   Miserable the fairness of a visage with no eyes.

Miserable, likewise,
The telling of a man with no knowledge of numbers.

2. Keeping huge wealth without even spending on eating,
   would cause misery;
   Any association with foes who are not really adherents,
   would cause misery;
   The elegant appearance of one who is blind,
   would cause misery; and likewise
   A sum worked out by one who hasn't learnt arithmetic,
   would also cause misery.

3. Burying in the earth great treasure without enjoying it is distressing; associating with abhorrent enemies is greatly painful; the beauty of one who lacks compassion is painful; so also the thing done by an unthinking man brings in grief.

17. ஆன்றவிந்த சான்றோருட் பேதை புகலின்னா
மான்றிருண்ட போழ்தின் வழங்கல் பெரிதின்னா
நோன்றவிந்து வாழாதார் நோன்பின்னா வாங்கின்னா
ஈன்றாளை யோம்பா விடல்.

āṉṟavinta cāṉṟōruṭ pētai pukaliṉṉā
māṉṟiruṇṭa pōḻtiṉ vaḻaṅkal peritiṉṉā
nōṉṟavintu vāḻātār nōṉpiṉṉā vāṅkiṉṉā
īṉṟāḷai yōmpā viṭal.

1. Miserable for a fool to enter the assembly of the experienced wise.
   Very miserable the sojourn in an engrossing night-time.
   Miserable the abstinence of those who can neither abstain
   nor abjure.
   Miserable, likewise,
   Not to take care of one's mother.

2. The entry of an ignorant amidst scholars who are possessing
   gravity of manners, would cause misery;
   Proceeding on an unknown way during darkness in a
   bewildered state,
   would cause much misery;
   Any observance of religious austerity by those
   who don't have endurance, would cause misery;

And likewise neglecting one's own mother
without maintaining her, would also cause misery.

3. The entry of a fool into the midst of greatly learned men of humility is painful; to go out when it has became pitch dark is fraught with great danger; for those who are incapable of putting up with grief and living in humility it is painful to undertake penance. So also it is grievous to forsake one's mother.

18. உரனுடையா னுள்ள மடிந்திருத்த லின்னா
மறனுடை யாளுடையான் மார்பார்த்த லின்னா
சுரமரிய கானஞ் செலவின்னா வின்னா
மனவறி யாளர் தொடர்பு.

uraṉuṭaiyā ṉuḷḷa maṭintirutta liṉṉā
maṟaṉuṭai yāḷuṭaiyāṉ mārpārtta liṉṉā
curamariya kāṉañ celaviṉṉā viṉṉā
maṉavaṟi yāḷar toṭarpu.

1. Miserable the mental depression of a man of determination.
Miserable the challenge of one with an army of valiant men.
Miserable the journey in a hard-to-cross thick forest.
And miserable,
The relationship of the poor of heart.

2. Should a man of strong mind remain an indolent,
it would cause misery;
If one who's having men of military exploits rises
clasping his breast, it would cause misery;
Proceeding to a forest thro' a narrow and difficult path,
would cause misery;
And likewise, keeping company with base people
who are void of broad mind, would cause misery.

3. It will be a grievous thing if a greatly learned man gives room for despondency; if one having valorous warriors takes to aggression it is grievous; to pass through a dense temple (an inaccessible wilderness) is painful; association with the mean-hearted is a source of grief.

19. குலத்துப் பிறந்தவன் கல்லாமை யின்னா
நிலத்திட்ட நல்வித்து நாறாமை யின்னா
நலத்தகையார் நாணாமை யின்னாவாங் கின்னா
கலத்தல் குலமில் வழி.

kulattup pirantavan kallāmai yinnā
nilattitta nalvittu nārāmai yinnā
nalattakaiyār nāṇāmai yinnāvāṅ kinnā
kalattal kulamil vali.

1. Wretched for a man of lineage to remain uneducated.
Wretched for the seeds sown in the field not to sprout.
Wretched for women of beauty not to be shy.
Wretched, likewise,
The marriage into an improper clan or family.

2. Should a person hailing from a good family remain uneducated,
it would cause misery;
If the good seeds sown in the field don't sprout,
it would cause misery;
Should the beautiful women so conduct themselves
as to give up their modesty, it would cause misery;
And likewise any inter-marriage with a new
and incongruous family, would cause misery.

3. It will be painful if a man of noble birth lacks learning; it will be grievous if the good seeds sown in the soil do not sprout; it will be distressing if lovely ladies lack modesty; so too, to marry into a household not in keeping with one's noble line is a source of unpleasantness.

20. மாரிநாட் கூவுங் குயிலின் குரலின்னா
ஈர மிலாளர் கடுமொழிக் கூற்றின்னா
மாரி வளம்பொய்ப்பி னூர்க்கின்னா வாங்கின்னா
மூரி யெருத்தா லுழவு.

mārināṭ kūvuṅ kuyilin kuralinnā
īra milāḷar kaṭumolik kūrrinnā
māri vaḷampoyppi nūrkkinnā vāṅkinnā
mūri yeruttā lulavu.

1. Wretched the voice of a cuckoo in rainy days.
   Wretched the wild words of the pitiless ones.
   Wretched the world if the rains play truant.
   Wretched, likewise,
   Ploughing a field with an untamed bullock.

2. It would cause misery, should a cuckoo warble
   during rainy season;
   Any harsh word of those whose heart is void of love,
   would cause misery;
   Should the rain fail, it would cause
   misery to the universe;
   And likewise, ploughing the land
   with an aged bullock, would cause misery.

3. The song of the Koel in winter is not sweet; the harsh words of the compassionless are painful; if it rains not adequately in the proper season it is grievous for the land (world); so also ploughing with an old bull is painful.

21. ஈத்த வகையா லுவவாதார்க் கீப்பின்னா
பாத்துண லில்லா ருழைச்சென் றுணலின்னா
மூத்த விடத்துப் பிணியின்னா வாங்கின்னா
ஓத்திலாப் பார்ப்பா னுரை.

ītta vakaiyā luvavātārk kīppin̲n̲ā
pāttuṇa lillā ruḻaiccen̲ r̲uṇalin̲n̲ā
mūtta viṭattup piṇiyin̲n̲ā vāṅkin̲n̲ā
ōttilāp pārppā n̲urai.

1. Miserable to give to those who are not satisfied with
   what they receive.
   Miserable to eat with those who do not share their food
   with others.
   Miserable the old age with ailments.
   Miserable, likewise,
   The words of a Brahmin of no vedic lore.

2. Any liberality extended to those who measure its extent
   but are not pleased with it, would cause misery;

Calling on a person who doesn't share his food
and taking food from him, would cause misery;
Any attack of disease in one's old age,
would cause misery;
And likewise, the utterance of a Brahmin
who hasn't learnt the sacred texts, would also
cause misery.

3. To give to those who do not feel happy at such benevolence is painful; to eat in the house of one who is not hospitable is unpleasant; to be affected with disease in old age is grievous; so also the words of a parppar not versed in Vedic lore are repulsive.

22. யானையின் மன்னரைக் காண்ட னனியின்னா
ஊனைத்தின் றூனைப் பெருக்குதல் முன்னின்னா
தேனெய் புளிப்பிற் சுவையின்னா வாங்கின்னா
கான்யா றிடையிட்ட வூர்.

yāṉaiyiṉ maṉṉaraik kāṇṭa ṉaṉiyiṉṉā
ūṉaittiṉ ṟūṉaip perukkutal muṉṉiṉṉā
tēṉey puḷippiṟ cuvaiyiṉṉā vāṅkiṉṉā
kāṉyā ṟiṭaiyiṭṭa vūr.

1. Miserable to meet a king with no regiment of elephants.
Miserable to pamper one's flesh by eating flesh.
Miserable the taste of honey and ghee turned sour.
Miserable, likewise,
The village in between forest streams.

2. Witnessing a king's army which doesn't have
an elephant-wing, would cause much misery;
Developing a human body by taking the meat of living beings,
would cause misery;
Should honey and ghee turn sour,
its taste would cause misery;
And likewise, it would cause misery to a town,
if it is in the middle of the sylvan tract of a river.

3. It is very painful to see a King who possesses not war elephants; it is very grievous to eat the flesh of other lives

and grow; when honey and ghee get sour, their taste is unpalatable; so too the locations of a village with a jungle river flowing in its midst is a source of grief.

23. சிறையில்லா மூதூரின் வாயில்காப் பின்னா
துறையிருந் தாடை கழுவுத லின்னா
அறைபறை யன்னவர் சொல்லின்னா வின்னா
நிறையில்லான் கொண்ட தவம்.

ciṟaiyillā mūtūriṉ vāyilkāp piṉṉā
tuṟaiyirun tāṭai kaḻuvuta liṉṉā
aṟaipaṟai yaṉṉavar colliṉṉā viṉṉā
niṟaiyillāṉ koṇṭa tavam.

1. Wretched to guard the gates of an unfortressed ancient city.
Wretched to remove and clean one's clothes in a source of drinking water.
Wretched the words violent as the drum beats of the vulgar.
Wretched the penance of one incapable of controlling his senses.

2. Guarding the portal of an old town which is not surrounded by a fortification, would cause misery;
Washing the clothes at the entrance of a tank, would cause misery;
Any word coming from the mouth of a person who spreads it like the beat of a drum, would cause misery;
And likewise, any penance of one who has lost command over his senses, would also cause misery.

3. Guarding the gate of an ancient city without a high walled fort is painful; to wash clothes at the ghat is unhealthful; the words of those who broadcast secrets like the loud beating of a drum are a source of grief; the exercises undertaken by one who cannot control his five senses is painful.

24. ஏமமில் மூதா ரிருத்தன் மிகவின்னா
தீமை யுடையா ரயலிருத்த னன்கின்னா
காமமுதிரி னுயிர்க்கின்னா வாங்கின்னா
யாமென் பவரோடு நட்பு.

ēmamil mūtū riruttan mikavinnā
tīmai yuṭaiyā rayalirutta nankinnā
kāmamutiri nuyirkkinnā vāṅkinnā
yāmen pavarōṭu naṭpu.

1. Very miserable to dwell in a dilapidated unfortressed city.
   Very miserable to have a wicked one for one's neighbour.
   Miserable for life if lust overgrows.
   Miserable, likewise,
   Friendship with men of self-conceit.

2. Having a domicile in an old town which does not have enough protection, would cause misery;
   Living by the side of those who're having vile conduct, would cause much misery;
   Going extremely concupiscent, would cause misery to one's very life; And likewise,
   Keeping friendship with those who boast with egotism, would cause misery.

3. To live in the ancient city without the guard of a fort and a ruler is very unsafe; it is very grievous to live as the neighbour of a wicked person; when lovesickness intensifies it is painful to the soul; so too, friendship with those who are self-conceited is painful.

25. நட்டா ரிடுக்கண் காண்டல் நனியின்னா
ஒட்டார் பெருமிதங் காண்டல் பெரிதின்னா
கட்டில்லா மூதூ ருறைவின்னா வாங்கின்னா
நட்ட கவற்றினாற் சூது.

naṭṭā riṭukkaṇ kāṇṭal naniyinnā
oṭṭār perumitaṅ kāṇṭal peritinnā
kaṭṭillā mūtū ruraivinnā vāṅkinnā
naṭṭa kavarrinār cūtu.

1. Very miserable to witness the sufferings of one's friends.
   Vastly miserable to witness the proud arrogance of one's foes.
   Miserable to dwell in a wasted city with no kith and kin.
   Miserable, likewise,
   To gamble with friendly dice.

2. Witnessing the adversities suffered
   by the friends, would cause much misery;
   Noticing the haughtiness of the enemies,
   would cause much misery;
   Living in an old town where there are
   no relatives, would cause misery;
   And likewise, the gambling play of draughts
   with the accustomed dice, would cause misery.

3. To see friends in grief is very distressing; to witness enemies' pride is very painful; to live in an ancient city which is not properly guarded (where no kith and kin live) is very unpleasant; so also gambling with the befriended dice is grievous.

26. பெரியாரோ டியாத்த தொடர்விடுத லின்னா
அரியவை செய்து மெனவுரைத்த லின்னா
பரியார்க்குத் தாமுற்ற கூற்றின்னா வின்னா
பெரியோர்க்குத் தீய செயல்.

periyārō ṭiyātta toṭarviṭuta li<u>nn</u>ā
ariyavai ceytu me<u>n</u>avuraitta li<u>nn</u>ā
pariyārkkut tāmu<u>r</u><u>r</u>a kū<u>r</u><u>r</u>i<u>nn</u>ā vi<u>nn</u>ā
periyōrkkut tīya ceyal.

1. Miserable to delink one's relationship wrought with the great.
   Miserable to boast of achieving the rarest.
   Miserable to confide one's sorrows to the unloving and
   unsympathetic.
   And miserable,
   To do evil to the eminent and the great.

2. Leaving suddenly the connexion hitherto maintained
   with great people, would cause misery;
   Telling about the accomplishment of difficult tasks
   before doing them, would cause misery;
   Narrating one's distress to those who don't have real love,
   would cause misery;
   And likewise, doing evil acts to the great people of fame,
   would cause misery.

3. To give up the friendship of the noble is grievous; for one to brag that he would accomplish a great objective is not in good taste; to narrate our sufferings to those who bear no love to us is painful; to do harm to the virtuous is grievous.

27. பெருமை யுடையாரைப் பீடழித்த லின்னா
கிழமை யுடையார்க் களைந்திடுத லின்னா
வளமை யிலாளர் வனப்பின்னா வின்னா
இளமையுண் மூப்புப் புகல்.

perumai yuṭaiyāraip pīṭaḻitta liṉṉā
kiḻamai yuṭaiyārk kaḷaintiṭuta liṉṉā
vaḷamai yilāḷar vaṉappiṉṉā viṉṉā
iḷamaiyuṇ mūppup pukal.

1. Miserable to talk disgracefully of the glorious renowned.
Miserable removing people who have a right of kinship.
Miserable the handsome virtues of one with no wealth.
And miserable,
Symptoms of old age in one's youth.

2. Talking about men of eminence, in derogation
of their dignity, would cause misery;
Discarding the connection of kinsfolk,
would cause misery;
The grace of those who're not blessed with prosperity,
would cause misery; And likewise,
Any appearance of old-age signs during youth,
would cause misery.

3. To speak derogatively of people of renown is distressing; to relinquish intimate friendship is painful; the beauty of the indigent is grievous; the cropping up of the signs of old age in youth is distressing.

28. கல்லாதா னூருங் கலிமாப் பரிப்பின்னா
வல்லாதான் சொல்லு முரையின் பயனின்னா
இல்லாதார்வாய்ச் சொல்லி னயமின்னா வாங்கின்னா
கல்லாதான் கோட்டி கொளல்.

kallātā ṉūruṅ kalimāp parippiṉṉā
vallātāṉ collu muraiyiṉ payaṉiṉṉā
illātārvāyc colli ṉayamiṉṉā vāṅkiṉṉā
kallātāṉ kōṭṭi koḷal.

1. Painful to ride an untamed horse not knowing the art of riding.
   Painful the expositions and interpretations of the unlearned.
   Painful the words of comfort from men of no means.
   Painful, likewise,
   The words of the unlearned to convince an assembly of the wise.

2. Carrying by a frenzied horse, by one who hasn't learnt
   horse-mastership, would cause misery;
   Uttering, by an uneducated, of anything without
   knowing its meaning, would cause misery;
   The civility of words that come from the mouth
   of have-nots, would cause misery; And likewise,
   Stating by one who's unlearned, in an assembly,
   would cause misery.

3. It is grievous for the proud horse to carry on its back an unskilled rider; the result of the exposition given by a man who has had no instruction is displeasing; the consequence of the words of a man who is incapable of achieving objects is unpleasant; painfully fruitless are the words falling from the lips of the indigent; so too the words of the uninstructed in an assembly of the learned are distressing.

29. குறியறியான் மாநாக மாட்டுவித்த லின்னா
தறியறியா னீரின்கட் பாய்ந்தாட லின்னா
அறிவறியா மக்கட் பெறலின்னா வின்னா
செறிவிலான் கேட்ட மறை.

kuṟiyaṟiyāṉ mānāka māṭṭuvitta liṉṉā
taṟiyaṟiyā ṉīriṉkaṭ pāyntāṭa liṉṉā
aṟivaṟiyā makkaṭ peṟaliṉṉā viṉṉā
ceṟivilāṉ kēṭṭa maṟai.

1. Dolorous to charm a venomous snake not knowing the charm.
   Dolorous to dive and play in waters not knowing the depths
   and shoals.

Dolorous to bring up children who refuse to learn what is
to be learnt.
Dolorous the secrets overheard for men who cannot keep
secrets.

2. Causing a big cobra to dance, by one who's not conversant
with the art of charm, would cause misery;
Jumping into the waters without knowing the existence
of a stake therein and playing, would cause misery;
Having as offsprings those who are non-knowledgeable,
would cause misery; And likewise,
Hearing by one, who doesn't have self-restraint,
of any secret, would cause misery.

3. For the uninitiated to make the huge cobra dance is fraught with danger; to jump into the water and bathe without knowing his projecting stumps therein is grievous; giving birth to unintelligent children is painful; the secret learnt by a man who has no self-restraint leads to painful consequences.

30. நெடுமர நீள்கோட் டுயர்பாய்த லின்னா
கடுஞ்சின வேழத் தெதிர்சேற லின்னா
ஒடுங்கி யரவுறையு மில்லின்னா வின்னா
கடும்புலி வாழு மதர்.

neṭumara nīḷkōṭ ṭuyarpāyta liṉṉā
kaṭuñciṉa vēḻat tetircēṟa liṉṉā
oṭuṅki yaravuṟaiyu milliṉṉā viṉṉā
kaṭumpuli vāḻu matar.

1. Miserable to jump down from the long branches of a tall tree.
Miserable the confrontation of an enraged elephant.
Miserable the house haunted by serpents in hiding.
And miserable,
The nullahs frequented by wild tigers.

2. Jumping down from the stretching branch of a tall tree,
would cause misery;
Going before an elephant which is in violent anger,
would cause misery;

A home where a snake is hiding,
would cause misery;
And the jungle-way where ferocious tigers are roaming,
would cause misery.

3. To jump from the top of a lofty bough of a high grown tree is disastrous; to go in front of a greatly irate elephant is grievous; to live in a house where the snake lives hiding is dangerous; so too is the track infested with deadly tigers.

31. பண்ணமையா யாழின்கீழ்ப் பாடல் பெரிதின்னா
எண்ணறியா மாந்தர் ஒழுக்குநாட் கூற்றின்னா
மண்ணின் முழவி னொலியின்னா வாங்கின்னா
தண்மை யிலாளர் பகை.

paṇṇamaiyā yāḻiṉkīḻp pāṭal peritiṉṉā
eṇṇaṟiyā māntar oḻukkunāṭ kūṟṟiṉṉā
maṇṇiṉ muḻavi ṉoliyiṉṉā vāṅkiṉṉā
taṇmai yilāḷar pakai.

1. Very painful to sing to the accompaniment of untuned instruments of music.
Painful the fixing up of auspicious days by people ignorant of astrology.
Painful the sound of a percussion instrument not properly tempered.
Painful, likewise,
The enmity of merciless men.

2. Playing on a lute which doesn't raise harmonious notes,
would cause much misery;
Prescribing propitious days, by those who're not well-versed in astrology, would cause misery;
The sound raised by a drum, on the head of which
no paste has been smeared, would cause misery;
And the enmity of those who're not having gentleness,
would cause misery.

3. To sing to the accompaniment of a disharmonious tune of a lute is painful; the fixation of time for others for doing things by people not well versed in astrology leads to un-

pleasant results; the sound of a kettledrum which has not been smeared with the black substance to love it is painful; so too is the enmity of the ignoble.

32. தன்னைத்தான் போற்றா தொழுகுத னன்கின்னா
முன்னை யுரையார் புறமொழிக் கூற்றின்னா
நன்மை யிலாளர் தொடர்பின்னா வாங்கின்னா
தொன்மை யுடையார் கெடல்.

tannaittān pōrrā tolukuta nankinnā
munnai yuraiyār puramolik kūrrinnā
nanmai yilāḷar toṭarpinnā vāṅkinnā
tonmai yuṭaiyār keṭal.

1. Very miserable to live not caring for self-improvement.
   Miserable the speaking behind one's back of those who never speak to one's face.
   Miserable the relationship with the unrighteous.
   Miserable, likewise,
   The fall of men of ancient fame.

2. Should one conduct himself without maintaining self-restraint, it would cause misery;
   Any back-biting without having boldness to utter it in front of one, would cause misery;
   Friendship of those who're not having good attributes, would cause misery; And likewise,
   The calamity suffered by those who have a glorious ancestry, would cause misery.

3. To act in utter disregard of one's safety is intensely grievous; without speaking face to face but to backbite is painful; associations with the wicked is distressful; so too is the adversity of a once prosperous ancient line distressing.

33. கள்ளுண்பான் கூறுங் கருமப் பொருளின்னா
முள்ளுடைக் காட்டி னடத்த லினியின்னா
வெள்ளம் படுமாக் கொலையின்னா வாங்கின்னா
கள்ள மனத்தார் தொடர்பு.

kaḷḷuṇpāṉ kūṟuṅ karumap poruḷiṉṉā
muḷḷuṭaik kāṭṭi ṉaṭatta ṉaṉiyiṉṉā
veḷḷam paṭumāk kolaiyiṉṉā vāṅkiṉṉā
kaḷḷa maṉattār toṭarpu.

1. Miserable the consequences of an action enunciated by an inebriate.
   Very miserable to walk in a forest full of thorns.
   Miserable to kill a beast caught in a flood.
   Miserable, likewise,
   The contact with the dishonest.

2. The effect of a thing uttered by a tottering tosspot, would cause misery;
   Walking along the forest way which is full of thorns, would cause much misery;
   Allowing an animal which, being caught in flood, unable to get ashore, to die, would cause misery; And likewise,
   Any connection with those who are having deceitful mind, would cause misery.

3. The fruit of action advocated by a drunkard is painful; to pass through a brambly jungle is very distressing; to kill an animal caught in the floods is grievous; so too is the associations with the deceitful.

34. ஒழுக்க மிலாளர்க் குறவுரைத்த லின்னா
விழுத்தகு நூலும் விழையாதார்க் கின்னா
இழித்த தொழிலவர் நட்பின்னா வின்னா
கழிப்புவாய் மண்டிலங் கொட்பு.

oḻukka milāḷark kuṟavuraitta liṉṉā
viḻuttaku nūlum viḻaiyātārk kiṉṉā
iḻitta toḻilavar naṭpiṉṉā viṉṉā
kaḻippuvāy maṇṭilaṅ koṭpu.

1. Miserable to claim relationship with characterless men.
   Miserable even the best book for those who desire not to learn.
   Miserable the company of men in infamous professions.
   And miserable,
   The sojourn in a land forsaken by the wise.

2. Telling about oneself as being the relative of those who're
   not having moral conduct, would cause misery;
   It would cause misery to those who are not eager to learn
   even the works of real excellence;
   Any friendship with those who pursue disgraceful pursuits,
   would cause misery;
   And rambling in a region discarded by good people,
   would cause misery.

3. To claim relationship with those of evil conduct is grievous; even a renowned work is repulsive to those who are not eager to study it; friendship with those engaged in contemptible occupations is painful; to loaf in the track eschewed by the virtuous is grievous.

35. எழிலி யுறைநீங்கி னீண்டையார்க் கின்னா
குழலி னினியமரத் தோசைநன் கின்னா
குழவிக ளுற்ற பிணியின்னா வின்னா
அழகுடையான் பேதை யெனல்.

eḻili yuṟainīṅki ṉīṇṭaiyārk kiṉṉā
kuḻali ṉiṉiyamarat tōcainaṉ kiṉṉā
kuḻavika ḷuṟṟa piṇiyiṉṉā viṉṉā
aḻakuṭaiyāṉ pētai yeṉal.

1. Miserable for the people of this world if clouds do not rain.
   Miserable for the trees if they make sweet flute-like notes.
   Miserable the children stricken with disease.
   And miserable,
   For a handsome one to be called a fool.

2. It would cause misery to this universe, should the cloud
   not shower down drops of rain;
   Though giving forth the sound like that of a flute,
   the sound raised by the wind passing thro' trees,
   would cause misery;
   Any disease being suffered by the infants,
   would cause misery;
   And telling that one who is handsome is a dolt,
   would cause misery.

3. If the clouds fail to send down showers it is grievous for people of this world; the lute-like music emanating from a tree makes one languish deeply; children's affliction by disease is painful; for a young man of beauty to be termed a stupid person is distressing.

36. பொருளிலான் வேளாண்மை காமுறுத லின்னா
நெடுமாட நீணகர்க் கைத்தின்மை யின்னா
வருமனை பார்த்திருந் தூணின்னா வின்னா
கெடுமிடங் கைவிடுவார் நட்பு.

poruḷilāṉ vēḷāṇmai kāmuṟuta liṉṉā
neṭumāṭa nīṇakark kaittiṉmai yiṉṉā
varumaṉai pārttirun tūṇiṉṉā viṉṉā
keṭumiṭaṅ kaiviṭuvār naṭpu.

1. Miserable for men without the means to desire to help others.
Miserable to live in great cities of palatial buildings without money on hand.
Miserable to eat food waiting for it in the house of another
And miserable,
The friendship of those who disown one in times of misfortunes.

2. It would cause misery, should one
who does not have riches, crave for beneficence;
Living in a town full of tall-storeyed buildings,
without having any wealth, would cause misery;
It would cause misery, should one await
the opportune time of the host and eat
what the latter serves;
And the friendship of those who have forsaken one
who's in strained circumstances, would cause misery.

3. For one without means to crave for liberality is painful; to live without money in big cities of lofty palatial buildings is distressing; the eating of food in a house (to which one has come as a guest) after waiting for the convenience of the host is painful; so is friendship with those who forsake in need.

37. நறிய மலர்பெரிது நாறாமை யின்னா
துறையறியா னீரிழிந்து போகுத லின்னா
அறியான் வினாப்படுத லின்னாவாங் கின்னா
சிறியார்மேற் செற்றங் கொளல்.

nar̲iya malarperitu nār̲āmai yin̲n̲ā
tur̲aiyar̲iyā n̲īrilintu pōkuta lin̲n̲ā
ar̲iyān̲ vin̲āppaṭuta lin̲n̲āvāṅ kin̲n̲ā
cir̲iyārmēr̲ cer̲r̲aṅ koḷal.

1. Miserable for a beautiful flower to have no great fragrance.
   Miserable to cross a river getting into the waters not knowing the shoal-marks.
   Miserable for the unlearned to be questioned by a scholar.
   Miserable, likewise,
   The anger vented forth on small men.

2. Should a beautiful flower not give forth perfume,
   it would cause misery;
   Should one who doesn't know the nature of the course of the water, try to enter therein,
   it would cause misery;
   It would cause misery, should an ignorant person
   be questioned; And likewise,
   It would cause misery, if any anger be shown
   towards the younger ones.

3. It will be painful if a lovely bloom smells not richly sweet; it is grievous for a man who knows not the ghat to cross the water; for the ignorant to be subjected to queries is painful; so also to get angry with children is grievous.

38. பிறன்மனையாள் பின்னோக்கும் பேதைமை யின்னா
மறமிலா மன்னர் செருப்புகுத லின்னா
வெறும்புறம் வெம்புரவி யேற்றின்னா வின்னா
திறனிலான் செய்யும் வினை.

pir̲an̲man̲aiyāḷ pin̲n̲ōkkum pētaimai yin̲n̲ā
mar̲amilā man̲n̲ar ceruppukuta lin̲n̲ā

veṟumpuṟam vempuravi yēṟṟiṉṉā viṉṉā
tiṟaṉilāṉ ceyyum viṉai.

1. Miserable the folly of love for another man's wife.
   Miserable the entry to war by valourless kings.
   Miserable to ride on an unsaddled and untamed horse.
   And miserable,
   The action of one without ability to accomplish.

2. Any folly of following the other man's wife
   with lasciviousness, would cause misery;
   Entering the war-field by a king who doesn't possess
   better military exploits, would cause misery;
   Riding on the saddleless back of a horrid horse,
   would cause misery;
   And any deed by one who doesn't possess capability,
   would cause misery.

3. The foolishness of going after another's wife in lust is grievous; for a king without courage to go to the field of battle is painful; to ride on a fleet-footed horse without saddle is painful; the deed done by a man who knows not the proper way of doing things is a source of grief.

39. கொடுக்கும் பொருளில்லான் வள்ளன்மை யின்னா
கடித்தமைந்த பாக்கினுட் கற்படுத லின்னா
கொடுத்து விடாமை கவிக்கின்னா வின்னா
மடுத்துழிப் பாடா விடல்.

koṭukkum poruḷillāṉ vaḷḷaṉmai yiṉṉā
kaṭittamainta pākkiṉuṭ kaṟpaṭuta liṉṉā
koṭuttu viṭāmai kavikkiṉṉā viṉṉā
maṭuttuḻip pāṭā viṭal.

1. Miserable the charitable nature of one with nothing to give.
   Miserable to bite a piece of stone while chewing betel nut.
   Miserable for a poet not to be given presents.
   And miserable,
   Not to complete a poem interrupted.

2. Any munificence by one who doesn't have
 enough wealth to donate, would cause misery;
 Should there be any stone-like substance
 in a bitten arecanut, it would cause misery;
 It'd cause misery, should a poet be not bestowed
 with gifts and given a warm send-off;
 And it would cause misery if a patron is not sung in praise,
 out of gratitude, by a poet so patronized.

3. The liberality of the indigent is painful, a stone in the chewing nut is a painful thing; it is painful to send away a poet without gift; it will be distressful to break away from singing when some impediment intercedes; it will be painful to sing not where gifts are offered.

40. அடக்க முடையவன் மீளிமை யின்னா
துடக்க மிலாதவன் தற்செருக் கின்னா
அடைக்கலம் வவ்வுத லின்னாவாங் கின்னா
அடக்க வடங்காதார் சொல்.

aṭakka muṭaiyavaṉ mīḷimai yiṉṉā
tuṭakka milātavaṉ taṟceruk kiṉṉā
aṭaikkalam vavvuta liṉṉāvāṅ kiṉṉā
aṭakka vaṭaṅkātār col.

1. Miserable the conceit of one who controls his senses.
 Miserable the vanity of one who attempts nothing.
 Miserable to covet things surrendered on trust.
 Miserable, likewise,
 The words of the uncontrolled even when controlled by the wise.

2 The fearlessness of one who practises continence,
 would cause misery;
 The haughtiness of one who doesn't even make a beginning, would cause misery;
 Any misappropriation by one of a thing deposited for safety,
 would cause misery; And likewise,
 The word of one who doesn't even obey the directions
 of the elders, would cause misery.

3. The haughtiness of one of self restraint is painful; the brag of the unexerting is distressing; misappropriation of entrusted property is grievous; so too the words spoken to persons who submit not to attempts made even by well-meaning people to restrain them fail in their objective.

இன்னா நாற்பது

செய்யுள் முதற்குறிப்பகராதி

(எண்: செய்யுள் வரிசை எண்)

MUTAṞKUṞIPPAKARĀTI

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Mutaṟkuṟippakarāti

IṈIYAVAI NĀṞPATU

In English Verse and Prose

IN̲IYAVAI NĀR̲PATU

Text, Transliteration and Translations in English Verse and Prose

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INTRODUCTION

Quite classical in style, the forty quatrains of *Iṉiyavai Nāṟpatu* enumerate the things that are supposed to yield abiding pleasures to man. Since every stanza speaks for the good of man, they have become constantly quoted verses either in full or in parts.

Cēntanār is the author of this excellent work. He was the son of Pūtan, who was a Tamil teacher in Madurai. Hence he is known by his full name – Madurai Tamil Asiriyar Maganar Pūtan Cēntanār. Apart from this information, nothing is known about this author.

Iṉiyavai Nāṟpatu consists of 41 stanzas, the first one being 'invocation'. Written in *veṇpā* metre, all stanzas are in the form of quatrains known in Tamil as *iṉṉicai veṇpā,* the exception being the eighth verse running to five lines, known as *Pakroṭai veṇpā.*

Quatrain nos 1, 3, 4 and 5 contain four messages while the others give only three each. Scholars are of the opinion that *Iṉiyavai Nāṟpatu* is not so closely packed with ideas as *Iṉṉā Nāṟpatu.*

Kapilar's *Iṉṉā Nāṟpatu* states four characteristic features which are not sweet from the moral point of view. Following the model provided by Kapilar, Pūtan Cēntanār in his *Iṉiyavai Nāṟpatu* deals with themes that are sweet.

Oft-quoted and meticulously memorized by school children only to realize the great import of the stanzas at a later stage, *Iṉiyavai Nāṟpatu* speaks in fitting terms of the glory of education and of the importance of friendship.

Only those who have a complete control over their five senses will be able to lead a happy and contented life. It is always good to keep ourselves away from the uneducated even if their friendship is bound to bring us a fortune. And it is always good to avoid a companion devoid of sound common sense and courage. So goes yet another stanza.

The Tamils down the ages believed that one's mother is the real god and the word of one's father is law. But a stanza in *Iṉiyavai Nāṟpatu* prescribes a yardstick to understand the character of one's father and if he does not rise to the level, then it is advisable not to listen to his words.

In the very beginning of this work, the author stresses the need for educating oneself. He even goes to the extent of advising that it is good to have education even by stooping to beg. In another stanza he advises everyone to study everyday the great works in order to have a clear knowledge of them. That is the importance Pūtan Cēntanār attaches to education.

The poems of the *Caṅkam* period never spoke ill of women. It was the Siddhas who practised mud-slinging as an art and portrayed women in their base forms. The *Caṅkam* poets considered women as the very incarnation of love and affection. With the advent of the Buddhists and the Jains women were looked down upon as 'evil'. *Iṉiyavai Nāṟpatu* advises the readers to consider women as 'venom' and thereby initiates the Tamil mind into thinking low of women. Perhaps this is the beginning of denigration of women.

Several ideas found in Kapilar's *Iṉṉā Nāṟpatu* get repeated in Pūtan Cēntanār's *Iṉiyavai Nāṟpatu.* What use is the beauty of a wife if she fails to fulfil the desires of her husband? says *Iṉṉā Nāṟpatu* (11). It is good if the wife co-operates with her husband's wishes says *Iṉiyavai Nāṟpatu* (2). It is unwise to thrive on flesh (2) says *Iṉṉā* (22). *Iṉiyavai* (4) repeats the same idea. Any number of examples can be culled from these two works to show that *Iṉiyavai Nāṟpatu* is only a second version of *Iṉṉā Nāṟpatu* written by Kapilar.

Several ideas of Thiruvalluvar are also incorporated in *Iṉiyavai Nāṟpatu.* And so, scholars aver that Pūtan Cēntanār, perhaps had lived after the time of Kapilar, say 5th century A.D.

In the invocation too, Pūtan Cēntanār, like his predecessor Kapilar, invokes the gods. While the latter prays to Siva and Vishnu, the former includes Brahma too for invoking their blessings. 'Brahma' worship was only a later addition to the three great Trinity.

Iṉiyavai Nāṟpatu is quite interesting in the sense that though it provides a long list of things that are good, it does it in an alluring way.

IṈIYAVAI NĀṞPATU

கடவுள் வாழ்த்து

கண்மூன் றுடையான்தாள் சேர்தல் கடிதினிதே
தொல்மாண் துழாய்மாலை யானைத் தொழலினிதே
முந்துறப் பேணி முகநான் குடையானைச்
சென்றமர்ந் தேத்தல் இனிது.

Kaṭavuḷ Vāḻttu

kaṇmūṉ ṟuṭaiyāṉtāḷ cērtal kaṭitiṉitē
tolmāṇ tuḻāymālai yāṉait toḻaliṉitē
muntuṟap pēṇi mukanāṉ kuṭaiyāṉaic
ceṉṟamarn tēttal iṉitu.

INVOCATION

1. Very blissful to abide at the feet
   Of the three-eyed one (Lord Siva).
   Blissful the devotion to the hoary
   Thiru-thuzhai - garlanded one (Lord Vishnu).
   Much more blissful
   The willing devotion that seeks
   And sits in front, and prays
   To the four-faced one (Lord Brahma).

2. Very good it's to surrender at the sacred feet
   Of the three-eyed Lord Siva, the Destroyer;
   Good it's to adore Lord Vishnu, the Preserver,Who's wearing
   Sacred basil of ancient glory, as garland;
   And good it is to precede and reach Lord Brahma,
   The creator, who is having four faces,
   Sit in front of him, worship
   And extol the first of the Triad!

3. Greatly pleasing it is to attain the feet of the three eyed God (Siva); sweet it is to worship the God (Vishnu) of ancient glory wearing the Tulsi garland; it is sweet to go and sit before the four-faced god Brahma and worship with deep devotion.

1. பிச்சைபுக் காயினுங் கற்றல் மிகஇனிதே
நற்சவையில் கைகொடுத்தல் சாலவும் முன்னினிதே
முத்தேர் முறுவலார் சொல்லினி தாங்கினிதே
தெற்றவும் மேலாயார்ச் சேர்வு.

piccaipuk kāyiṉuṅ kaṟṟal mikaiṉitē
naṟcavaiyil kaikoṭuttal cālavum muṉṉiṉitē
muttēr muṟuvalār colliṉi tāṅkiṉitē
teṟṟavum mēlāyārc cērvu.

1. Even if it were through begging,
Most delectable is learning.
Much more delectable, when learning
Lends her hand in an assembly of the wise.
Delectable the words of women
Of sparkling pearly smile;
And delectable, likewise, when considered,
The company of great souls.

2. So good it is to acquire learning, even by going in for alms;
Extending a helping hand in an august assembly,
Is good always;
So pleasant is the word from a smiling damsel
Who's having pearl-like teeth;
And likewise, keeping company with elders, will enable
One stand in good stead.

3. Greatly sweet it is to learn though by begging; highly pleasing it will be if such acquired learning readily comes to the help of one in an assembly of the learned; sweet are the words of lovely ladies of pearly teeth; so too verily sweet it is to seek the company of the noble.

2. உடையான் வழக்கினி தொப்ப முடிந்தால்
மனைவாழ்க்கை முன்இனிது மாணாதா மாயின்
நிலையாமை நோக்கி நெடியார் துறத்தல்
தலையாகத் தான்இனிது நன்கு.

uṭaiyān̲ val̲akkin̲i toppa muṭintāl
man̲aivāl̲kkai mun̲in̲itu māṇātā māyin̲
nilaiyāmai nōkki neṭiyār tur̲attal
talaiyākat tān̲in̲itu nan̲ku.

1. The rich, if munificent, are delectable.
   Much more delectable, the home,
   When husband and wife
   Have similar views.
   When the home lacks lustre,
   The most delectable of all
   Is to think of transitoriness
   And renounce without any delay.

2. So good is the willing munificence by rich ones and likewise
   Eminently good would be the home-life,
   Should the couple be homologous;
   If it doesn't come that way worthy, realizing then
   The truth of uncertainty of life,
   The excellent thing would be the renunciation
   Of mundane life, by one without any delay.

3. The benevolence of the affluent is sweet; conjugal life is greatly pleasing if there be perfect concord between the husband and the wife; if there be not such praiseworthy harmony (in their household life) greatly sweet it is to investigate with care the transitoriness of things worldly and to take to asceticism without delay.

3. ஏவது மாறா இளங்கிளைமை முன்இனிதே
நாளும் நவைபோகான் கற்றல் மிகஇனிதே
ஏருடையான் வேளாண்மை தானினிது ஆங்கினிதே
தேரிற்கோள் நட்புத் திசைக்கு.

ēvatu mār̲ā iḷaṅkiḷaimai mun̲in̲itē
nāḷum navaipōkān̲ kar̲r̲al mikain̲itē
ēruṭaiyān̲ vēḷāṇmai tān̲in̲itu āṅkin̲itē
tērir̲kōḷ naṭput ticaikku.

1. Most delectable, young sons who do
   One's biddings without forgetting.
   Learning without any blemish -
   Every day - is delectable.
   Cultivation by one who owns
   His ploughshare is delectable.
   Delectable, likewise, when considered,
   Friendly planets in all directions.

2. So good it is, if the relative youths do not disobey
   What is directed;
   And it is eminently good to learn daily,
   By discarding the evils;
   It's only the ploughman's cultivation
   That is really superb;
   And if considered, keeping friendship in all directions
   Would be best forever.

3. Greatly pleasing it is to have scions who do, without opposing, what they are asked to; greatly sweet it will be if one keeping away from evil daily learns; the husbandry of the tiller who possesses bullocks is prosperous, so too, if we consider, it is sweet to pick up friendship in a strange place we go to.

4. யானை யுடைய படைகாண்டல் முன்இனிதே
ஊனைத்தின் றூனைப் பெருக்காமை முன்இனிதே
கான்யாற் றடைகரை யூர்இனி தாங்கினிதே
மான முடையார் மதிப்பு.

yāṉai yuṭaiya paṭaikāṇṭal muṉiṉitē
ūṉaittiṉ ṟūṉaip perukkāmai muṉiṉitē
kāṉyāṟ ṟaṭaikarai yūriṉi tāṅkiṉitē
māṉa muṭaiyār matippu.

1. Most delectable (for kings) the establishment
   Of a regiment of elephants.
   Most delectable not to pamper
   Flesh by eating flesh.
   Delectable, the township
   On the buttressed banks of a river.

And delectable, likewise,
The esteem of honourable men.

2. So good is it for the ruler to have a force of elephants;
And it is eminently good for one,
Not to become bulky by taking meat;
A village situated on the banks of sylvan tract
Of a river, would be fine;
And the regard of men of respect
Is superbly good.

3. Greatly sweet it is for the king to equip himself with an army possessed of elephants; highly pleasing it is to refrain from eating flesh and rearing the body; the village situated on the bank of a sylvan river with perennial flow of water is sweet.

5. கொல்லாமை முன்இனிது கோல்கோடி மாராயஞ்
செய்யாமை முன்இனிது செங்கோலன் ஆகுதல்
எய்துந் திறத்தால் இனிதென்ப யார்மாட்டும்
பொல்லாங் குரையாமை நன்கு.

kollāmai muṉiṉitu kōlkōṭi mārāyañ
ceyyāmai muṉiṉitu ceṅkōlaṉ ākutal
eytun tiṟattāl iṉiteṉpa yārmāṭṭum
pollāṅ kuraiyāmai naṉku.

1. Most delectable, abstinence from killing;
Not to bend one's sceptre
And commit flagrant injustice
But to become a righteous monarch
Is most delectable. And delectable,
Not to spread ill-will
Against anyone as far as
Within one's power.

2. Eminently good is the abstinence from killing a living being;
And so good it is, to desist
From bestowing honour with a bias;
It's said to be good to be a righteous ruler

By achieving quality in administration;
And it is always well
Not to find fault with others.

3. Not to kill lives is highly pleasing; to refrain from honouring people who deviate from the path of equity is greatly pleasing; to become a righteous ruler is most welcome; to avoid, as far as possible, speaking ill of others to anyone is, it is said, most sweet.

6. ஆற்றுந் துணையால் அறஞ்செய்கை முன்இனிதே
பாற்பட்டார் கூறும் பயமொழி மாண்பினிதே
வாய்ப்புடைய ராகி வலவைகள் அல்லாரைக்
காப்படையக் கோடல் இனிது.

āṟṟun tuṇaiyāl aṟañceykai muṉiṉitē
pāṟpaṭṭār kūṟum payamoḻi māṇpiṉitē
vāypputaiya rāki valavaikaḷ allāraik
kāppaṭaiyak kōṭal iṉitu.

1. Most delectable to be righteous
To the extent possible for one;
Most delectable, the worth of wise counsel
Uttered by men of good conduct;
Delectable to be blessed
With opportunities and be protected
By men of grace who
Never indulge in acts of disgrace.

2. Eminently good is doing virtuous acts
To the extent possible;
Par-excellence is the useful word of advice
Uttered by men of virtue;
And good it is to seek the protection from those
Who're having all means
Of wealth, power and intrepidity
And who are not immodest.

3. Doing charity to the best of one's ability is greatly pleasing; the glory of fruitful words by men of virtue is sweet; securing the patronage of people possessed of learning,

wealth , power and valour, and who are not devoid of modesty is sweet.

7. அந்தண ரோத்துடைமை ஆற்ற மிகஇனிதே
பந்தம் உடையான் படையாண்மை முன்இனிதே
தந்தையே ஆயினுந் தானடங்கான் ஆகுமேல்
கொண்டடையா னாகல் இனிது.

antaṇa rōttuṭaimai āṟṟa mikaiṉitē
pantam uṭaiyāṉ paṭaiyāṇmai muṉiṉitē
tantaiyē āyiṉun tāṉaṭaṅkāṉ ākumēl
koṇṭaṭaiyā ṉākal iṉitu.

1. Most delectable for Brahmins
   To live up to vedic lore.
   For men of kingship most delectable
   The sway over an army.
   Though he were one's father
   Better not to follow his counsel
   If he happens to be
   Devoid of self-control.

2. Very good it's for savants not to forget the scriptures;
   It is eminently good, if one who is attached
   To his family, leads the forces;
   And good it is for one not to accept and follow
   The ways of even his own father,
   If the latter doesn't control himself
   From indulging in evil acts.

3. Greatly sweet it will be if authors maintain their knowledge of vedic books; it will be most welcome if one who loves his kith and kin commands the army; it is desirable that the words of a libertine, even if he be one's own parent are not followed.

8. ஊருங் கலிமா உரனுடைமை முன்இனிதே
தார்புனை மன்னர் தமக்குற்ற வெஞ்சமத்துக்
கார்வரை யானைக் கதங்காண்டல் முன்இனிதே
ஆர்வ முடையவர் ஆற்றவும் நல்லவை
பேதுறார் கேட்டல் இனிது.

ūruṅ kalimā uraṉuṭaimai muṉiṉitē
tārpuṉai maṉṉar tamakkuṟṟa veñcamattuk
kārvarai yāṉaik kataṅkāṇṭal muṉiṉitē
ārva muṭaiyavar āṟṟavum nallavai
pētuṟār kēṭṭal iṉitu.

1. Most delectable if the horse
Be strong, on which one rides.
Most delectable for garlanded kings,
In battles they are engaged in,
To witness the havoc of dark
Hill-like enraged elephants.
Delectable to listen
And understand rightly
The good counsels given
By men of concern and good will.

2. It is eminently good, should the horse one rides
Be of enduring strength;
And it is equally so, for the king who is putting on garland,
To witness the elephants' fight in the battle-field;
Likewise, good it is for those
Who do evince interest in good things,
To hear them, unbewildered.

3. It will be highly pleasing if the steed a king rides on be strong and fleet-footed; it will be a greatly pleasing sight for garlanded kings to witness in the field of battle, the warring of irate elephants resembling black mountains; it will be sweet if one who is greatly enthusiastic about acquiring knowledge, listens without illusion, to good teachings.

9. தங்க ணமர்புடையார் தாம்வாழ்தல் முன்இனிதே
அங்கண் விசும்பின் அகல்நிலாக் காண்பினிதே
பங்கமில் செய்கைய ராகிப் பரிந்துயார்க்கும்
அன்புடைய ராதல் இனிது.

taṅka ṇamarpuṭaiyār tāmvāḻtal muṉiṉitē
aṅkaṇ vicumpiṉ akalnilāk kāṇpiṉitē
paṅkamil ceykaiya rākip parintuyārkkum
aṉpuṭaiya rātal iṉitu.

1. Most delectable, if men
 Who befriend us are wealthy.
 Delectable to witness the expanding
 Full-moon in the beautifully vast skies.
 Delectable to grow into
 Men of blemishless conduct
 Capable of bestowing
 A loving concern for all.

2. Good it's for one to see that those
 Who keep friendship with one live in prosperity;
 Good it's to look at the moon with a large halo around it,
 In the beautiful wide sky;
 And good it's to be one who is doing faultless deeds
 And condescending and kind towards all.

3. It will be greatly pleasing if those under one's patronage thrive; it will be pleasing to see the full moon in the lovely far-flung sky; it will be sweet if one free from evil acts is sympathetic to all and fills them with love.

10. கடமுண்டு வாழாமை காண்டல் இனிதே
நிறைமாண்பில் பெண்டிரை நீக்கல் இனிதே
மனமாண்பி லாதவரை யஞ்சி யகறல்
எனைமாண்புந் தான்இனிது நன்கு.

kaṭamuṇṭu vāḻāmai kāṇṭal iṉitē
niṟaimāṇpil peṇṭirai nīkkal iṉitē
maṉamāṇpi lātavarai yañci yakaṟal
eṉaimāṇpun tāṉiṉitu naṉku.

1. Delectable to see men not subsist
 By eating borrowed food;
 Delectable to desert one's wife
 Who has not the fullness of virtue.

More delectable than any other virtue,
And the best of all,
To cast off in dreadful fear
The company of the mean-minded.

2. Good it's to find one who's living in a state sans debts,
And good it is to expel women
Who are not adhering to chastity;
Superbly good it's rather than any other grace,
To keep away in fear from those
Who don't have noble mind.

3. It is pleasing to see one living free from debt; it is sweet to discard an unchaste wife; it is most desirable to draw and keep aloof from people who are not virtuous.

11. அதர்சென்று வாழாமை ஆற்ற இனிதே
குதர்சென்று கொள்ளாத கூர்மை இனிதே
உயிர்சென்று தான்படினும் உண்ணார்கைத் துண்ணாப்
பெருமைபோற் பீடுடையது இல்.

atarceṉṟu vāḻāmai āṟṟa iṉitē
kutarceṉṟu koḷḷāta kūrmai iṉitē
uyirceṉṟu tāṉpaṭiṉum uṇṇārkait tuṇṇāp
perumaipōṟ pīṭuṭaiyatu il.

1. Delectable, not to wander
In search of one's livelihood;
Delectable, the subtlety that grasps
Without faulty reasoning;
Nothing more honourable
Than the glory of refusing
To eat from the hands
That are unfit to feed us,
Even if we were
To die of starvation.

2. Very good it is, not to resort to live by moving to places;
It is that sharp brain that doesn't construe
Sophistically, is so good;

And nothing is so dignified as not taking food
From the non-hospitable unworthy,
Even if starvation would culminate in death.

3. It is sweet not to go a-begging; it is sweet to have the sharpness of intellect that avoids misinterpretation; there is nothing as honourable as the avoidance of eating at the hands of the unworthy.

12. குழவி பிணியின்றி வாழ்தல் இனிதே
கழறும் அவையஞ்சான் கல்வி இனிதே
மயரிக ளல்லராய் மாண்புடையார்ச் சேரும்
திருவுந்தீர் வின்றேல் இனிது.

kuḻavi piṇiyiṉṟi vāḻtal iṉitē
kaḻaṟum avaiyañcāṉ kalvi iṉitē
mayarika ḷallarāy māṇpuṭaiyārc cērum
tiruvuntīr viṉṟēl iṉitu.

1. Delectable for children
To live without any ailment.
Delectable, the learning of the fearless one
Who says the right things in the right place.
Delectable, the wealth
If it reaches the hands
Of the justly great
And stays without diminution.

2. Good it is, should the children be free from diseases all;
And so good is the learning of one who's not afraid
To exhort before the appropriate assembly
Of learned men; and likewise
Eminently good it's, not to be ignorant
But to be dignified by possessing wealth
And that too if it does not exhaust at all.

3. It will be sweet if children live free from disease; the learning of one who shrinks not to speak in an assembly of the learned is sweet; if the wealth accruing to noble people who are free from illusion be perpetual, it is sweet.

13. மான மழிந்தபின் வாழாமை முன்இனிதே
தான மழியாமைத் தானடங்கி வாழ்வினிதே
ஊனமொன் றின்றி உயர்ந்த பொருளுடைமை
மானிடவர்க் கெல்லாம் இனிது.

māṉa maḻintapiṉ vāḻāmai muṉiṉitē
tāṉa maḻiyāmait tāṉaṭaṅki vāḻviṉitē
ūṉamoṉ ṟiṉṟi uyarnta poruḷuṭaimai
māṉiṭavark kellām iṉitu.

1. Delectable not to live
After the loss of one's honour,
Delectable, a life of self-humility
Without losing one's means of livelihood.
Delectable to all human beings
The possession of immense fortunes
Acquired through employing
Not a single faulty means.

2. Good it is, not to live for a moment
After one's honour is lost;
So good is the life of one who doesn't lose
What he got as gift
And yet keeping up self-restraint;
And likewise, it would be so good for human beings all,
To possess great things without any flaw.

3. It will be highly desirable not to keep alive after losing one's honour; it is sweet to live in modesty without endangering one's position; it is good for all mankind if one acquires great wealth of knowledge free from any flaw.

14. குழவி தளர்நடை காண்டல் இனிதே
அவர்மழலை கேட்டல் அமிழ்தின் இனிதே
வினையுடையான் வந்தடைந்து வெய்துறும் போழ்து
மனனஞ்சான் ஆகல் இனிது.

kuḻavi taḷarnaṭai kāṇṭal iṉitē
avarmaḻalai kēṭṭal amiḻtiṉ iṉitē
viṉaiyuṭaiyāṉ vantaṭaintu veytuṟum pōḻtu
maṉaṉañcāṉ ākal iṉitu.

1. Delectable to witness the babes -
   Their tender swaying steps,
   More delectable than the elixir of gods
   To listen to their prattling.
   Delectable to grow fearless of heart
   When consequences
   Of one's past deeds smite one
   In sorrowful times

2. Pleasing it would be, to look at the tottering walk of a babe;
   Hearing their prattling is sweeter
   Than ambrosial nectar;
   And good it's for one becoming not dreadful at heart
   At all, while he has to suffer from anguish
   That comes upon him as a consequence
   Of his evil deeds.

3. To witness the toddling of children is sweet; to hear the lisps of children is sweeter than ambrosia; it will be sweet if one who had committed sins in a former birth where he suffers the evil effects thereof boldly puts up with them.

15. பிறன்மனைப் பின்னோக்காப் பீடினி தாற்ற
வறனுழக்கும் பைங்கூழ்க்கு வான்சோர் வினிதே
மறமன்னர் தங்கடையுள் மாமலைபோல் யானை
மதமுழக்கங் கேட்டல் இனிது.

piṟaṉmaṉaip piṉṉōkkāp pīṭiṉi tāṟṟa
vaṟaṉuḻakkum paiṅkūḻkku vāṉcōr viṉitē
maṟamaṉṉar taṅkaṭaiyuḷ māmalaipōl yāṉai
matamuḻakkaṅ kēṭṭal iṉitu.

1. Delectable the manliness
   That ogles not after other men's wives;
   Delectable a shower of rain
   To pining crops in drought.
   At the threshold of courageous kings
   Delectable to listen
   To the enraged hootings
   Of huge hill-like elephants.

2. Good and great it is, not to look back lustily
At another man's wife;
So good is the falling of rain, to the tender crops
Which are withering for want of rain;
And very good it's to hear the trumpeting
Of berserk elephant which is huge like a mountain,
At the outer-gate of the fortress
Of brave king.

3. The greatness of casting not a lustful glance at another's wife is sweet; the downpour of rain for green crops that wither for want of it is sweet; it is sweet for valorous kings to hear at their gates the trumpeting of great mountain like rutting elephants.

16. கற்றார்முன் கல்வி உரைத்தல் மிகஇனிதே
மிக்காரைச் சேர்தல் மிகமாண முன்இனிதே
எள்துணை யானும் இரவாது தான்ஈதல்
எத்துணையும் ஆற்ற இனிது.

kaṟṟārmuṉ kalvi uraittal mikaiṉitē
mikkāraic cērtal mikamāṇa muṉiṉitē
eḷtuṇai yāṉum iravātu tāṉītal
ettuṇaiyum āṟṟa iṉitu.

1. Most delectable the exposition
Of one's learning before scholars;
Most delectable and most worthy
Befriending of men greater than us;
Most delectable in every respect
Is to make gifts to others
While receiving nothing
Even as little as a seed of sesame.

2. Good it is to submit one's learning attainment
Before the learned,
Very good it's to be in contact with great persons
Who are reputed for their deeds;
And excellent it is by all means to give a gift
By oneself to others,

Instead of begging for alms, yes, not even a little
As the size of a sesame seed.

3. It is greatly sweet to show one's learning to scholars; it is highly pleasing and honourable to seek the company of learned superiors; it is most pleasing in all ways to give without in the least begging from others.

17. நட்டார்க்கு நல்ல செயலினி தெத்துணையும்
ஒட்டாரை ஒட்டிக் கொளல்அதனின் முன்இனிதே
பற்பல தானியத்தது ஆகிப் பலருடையும்
மெய்த்துணையுஞ் சேரல் இனிது.

naṭṭārkku nalla ceyaliṉi tettuṇaiyum
oṭṭārai oṭṭik koḷalataṉiṉ muṉiṉitē
paṟpala tāṉiyattatu ākip palaruṭaiyum
meyttuṇaiyuñ cēral iṉitu.

1. Delectable to do good
To those who love us;
More delectable than that,
To make them our friends
Who have no truck with our foes.
Delectable to reside
Stored with grains of various kinds
And guarded by warriors many and true.

2. Nice it's for one to do good things to his sincere chums;
And better than that would be, to befriend with those
Who won't join at all with foes;
And good it's for one who is possessing
Cereals of many kinds,
To have for self, a bodyguard who would be able
To discomfit many.

3. It is sweet to do good to those who are on friendly terms with one; sweeter still it is to befriend those who are not on friendly terms with one's enemy; it is sweet to have a kingdom where varied grains do grow in plenty; sweet it is to have for one's bodyguard one who can successfully withstand the onslaught of a number of enemies.

18. மன்றின் முதுமக்கள் வாழும் பதிஇனிதே
தந்திரத்தின் வாழும் தவசிகள் மாண்பினிதே
எஞ்சா விழுச்சீர் இருமுது மக்களைக்
கண்டெழுதல் காலை இனிது.

maṉṟiṉ mutumakkaḷ vāḻum patiiṉitē
tantirattiṉ vāḻum tavacikaḷ māṇpiṉitē
eñcā viḻuccīr irumutu makkaḷaik
kaṇṭeḻutal kālai iṉitu.

1. Delectable the town where dwell
The wise men of the world.
Delectable the virtue of the mystic
Who lives as per the sacred code;
Delectable the morning – the rising from bed –
Greeting the faces
Of one's two aged parents
Of lasting and full glory.

2. Best is the town where the learned do render justice
From the court-hall;
Good is the greatness of ascetics who live up to the tenets
Of the treatise on rites;
And so good at morn is to reach the parents
Of undiminished distinction
Prostrate at their feet,
Pay respects to them and rise.

3. The place in the village common where people assemble is sweet; the glory of the ascetics who live as enjoined in the Sastras is sweet; to prostrate before one's greatly worthy parents each morning and rise worshipping them is sweet.

19. நட்டார்ப் புறங்கூறான் வாழ்தல் நனிஇனிதே
பட்டாங்கு பேணிப் பணிந்தொழுகல் முன்இனிதே
முட்டில் பெரும்பொருள் ஆக்கியக்கால் மற்றது
தக்குழி ஈதல் இனிது.

naṭṭārp puṟaṅkūṟāṉ vāḻtal naṉiiṉitē
paṭṭāṅku pēṇip paṇintoḻukal muṉiṉitē
muṭṭil perumporuḷ ākkiyakkāl maṟṟatu
takkuḻi ītal iṉitu.

1. Delectable to live without
Talking behind the back of one's friends.
Most delectable, a humble conduct
Fostering truth.
If one earns wealth
Vast and limitless
Delectable to bestow it
On appropriate hands.

2. So good it is, not to backbite about one who's friendly;
Eminently good it's to stick on to truth
And to be humble to all;
And when huge wealth is made sans any want,
Good it's to give in charity where the case
Is a deserving one.

3. To live without backbiting our friends is most pleasing; to live in humility suffering truth is sweet beyond measure; when one earns flawless wealth in plenty, it is sweet to help the deserving with such riches

20. சலவரைச் சாரா விடுதல் இனிதே
புலவர்தம் வாய்மொழி போற்றல் இனிதே
மலர்தலை ஞாலத்து மன்னுயிர்க் கெல்லாம்
தகுதியால் வாழ்தல் இனிது.

calavaraic cārā viṭutal iṉitē
pulavartam vāymoḻi pōṟṟal iṉitē
malartalai ñālattu maṉṉuyirk kellām
takutiyāl vāḻtal iṉitu.

1. Delectable to desert the company
Of the wicked and the cheat.
Delectable the appreciation
Of words from a poet's mouth.
Delectable for all the living creatures
In this vast space of earth
To live according to
And by their merits.

2. Good it is to keep off from joining deceitful persons;
Good it is to hold fast to the true utterances of poets;

And very good it is to live in congruity with humanity
Of this wide universe,
Treating all living beings alike.

3. To keep away from the deceitful is sweet; to venerate the words of the learned is sweet; it is sweet to live showing compassion to the innumerable lives on this far-flung earth.

21. பிறன்கைப் பொருள்வெளவான் வாழ்தல் இனிதே
அறம்புரிந் தல்லவை நீக்கல் இனிதே
மறந்தேயும் மாணா மயரிகள் சேராத்
திறந்தெரிந்து வாழ்தல் இனிது.

piṟaṉkaip poruḷvauvāṉ vāḻtal iṉitē
aṟampurin tallavai nīkkal iṉitē
maṟantēyum māṇā mayarikaḷ cērāt
tiṟanterintu vāḻtal iṉitu.

1. Delectable to live without coveting
The wealth in others' hands.
Delectable to do what is righteous
And shun what is unrighteous.
Delectable to live discerning
Always, and even
In forgetfulness, how to avoid
The company of unworthy fools.

2. Good it is to live without seizing the property
From others' hands;
Good it's to perform virtuous deeds,
Duly abandoning the evil acts;
And very good it's to live, knowing well the strategic means
As how not to join the ignorant persons,
Even out of forgetfulness.

3. To live without appropriating what belongs to another is sweet; to do charity and avoid sin is sweet; to know the ways by which one could avoid association with unworthy stupid persons is sweet.

22. வருவா யறிந்து வழங்கல் இனிதே
ஒருவர்பங் காகாத ஊக்கம் இனிதே
பெருவகைத் தாயினும் பெட்டவை செய்யார்
திரிபின்றி வாழ்தல் இனிது.

varuvā yaṟintu vaḻaṅkal iṉitē
oruvarpaṅ kākāta ūkkam iṉitē
peruvakait tāyiṉum peṭṭavai ceyyār
tiripiṉṟi vāḻtal iṉitu.

1. Delectable to know one's income
And dole out accordingly.
Delectable to be energetic in action
Without being partial to anyone.
Delectable to live without
Deviating from one's native virtues,
Without doing what pleases one,
Even if manifold profits thereby ensue.

2. Good it is to give commensurately
With one's level of income;
Good it's the self-impelling stimulus
That's not attributable to someone;
And very good it's to be one who doesn't act
As per his own liking even if it fetches big gains,
And to live sans throwing aside
His own good nature.

3. To do charity with a full knowledge of the extent of one's income is sweet; to have the courage to avoid partiality to any is sweet; to avoid doing things to one's liking however beneficial without deep thought and live true to one's real nature is sweet.

23. காவோ டறக்குளம் தொட்டல் மிகஇனிதே
ஆவோடு பொன்னீதல் அந்தணர்க்கு முன்இனிதே
பாவமும் அஞ்சாராய்ப் பற்றுந் தொழில்மொழிச்
சூதரைச் சோர்தல் இனிது.

kāvō ṭaṟakkuḷam toṭṭal mikaiṉitē
āvōṭu poṉṉītal antaṇarkku muṉiṉitē
pāvamum añcārāyp paṟṟun toḻilmoḻic
cūtaraic cōrtal iṉitu.

1. Delectable the digging of tanks
With shady trees on the bank;
Delectable making gifts
Of cow and gold to Brahmins.
Delectable to cast off
The company of gamblers
Who grab in deeds and words
Fearless of ensuing evil.

2. Eminently good it is to grow a grove
And dig a charity tank;
So good it is to give cow and gold away
To those savants of virtue;
And good it is to keep off from the artful
Who, even sans dreading of sin,
Do carry on a trade and employ the words
Which again hold fast the sin.

3. It will be greatly pleasing if one digs up tanks for charity and rears a grove; it will be most pleasing if one gives as gift to brahmins gold; to avoid association with gamblers who without dreading even sin, indulge in sinful acts brings delight.

24. வெல்வது வேண்டி வெகுளாதா னோன்பினிதே
ஒல்லுந் துணையும்ஒன்று உய்ப்பான் பொறை இனிதே
இல்லது காமுற் றிரங்கி இடர்ப்படார்
செய்வது செய்தல் இனிது.

velvatu vēṇṭi vekuḷātā n̲ōn̲pin̲itē
ollun tuṇaiyumon̲r̲u uyppān̲ por̲ai in̲itē
illatu kāmur̲ r̲iraṅki iṭarppaṭār
ceyvatu ceytal in̲itu.

1. Delectable the penance of one
Who espousing victory is not angered.
Delectable the patient endeavour of one
Who keeps to his job to the best of his ability.
Delectable to accomplish what one can
Rather than aspire for abilities

Absent, and feel depressed
For not possessing them and suffer.

2. Good it is the penance of one who is non-irascible
In his desire to excel;
Good it is the tolerance of one who goes ahead,
As far as he can, with what he undertakes;
And good it is for one to do what should be done,
Without suffering afflictions
By longing for anything
Which does not exist at all.

3. The asceticism of a person who with a view to perform tapas successfully avoids anger is sweet; the forbearance to the extent possible of one who performs an act is sweet; without longing for a thing which is not attained and then sorrowing for not attaining it is sweet; to do that which has to be done with diligence is sweet.

25. ஐவாய வேட்கை யவாவடக்கல் முன்இனிதே
கைவாய்ப் பொருள்பெறினுங் கல்லார்கண் தீர்வினிதே
நில்லாத காட்சி நிறையில் மனிதரைப்
புல்லா விடுதல் இனிது.

aivāya vēṭkai yavāvaṭakkal muṉiṉitē
kaivāyp poruḷpeṟiṉuṅ kallārkaṇ tīrviṉitē
nillāta kāṭci niṟaiyil maṉitaraip
pullā viṭutal iṉitu.

1. Most delectable the control of desire
The thirst of the five senses.
Delectable to forsake the company
Of the unlearned even if it means
The immediate achievement of an object.
Delectable to relinquish men
Of wavering minds and infirm hearts
And to shun their association.

2. Good it is to extirpate the desires
Which are arising from the quinary senses;
Good it is not to join with those who are uneducated,

Even if such joining would fetch the riches
That may remain on hand;
And good it is to keep off from the men
Who don't hold their wavering mind firmly.

3. It is sweet to control the desire born of the five senses and avoid hankering after such enjoyments; even if one were to get rich treasure it is better to avoid association with the unlearned; it is sweet to associate not with those whose knowledge is not deep-rooted and whose mind is wavering.

26. நச்சித்தற் சென்றார் நசைகொல்லா மாண்பினிதே
உட்கில் வழிவாழா ஊக்கம் மிகஇனிதே
எத்திறத் தானும் இயைவ கரவாத
பற்றினின் பாங்கினியது இல்.

naccittar cenrār nacaikollā māṇpinitē
uṭkil valivālā ūkkam mikainitē
ettirat tānum iyaiva karavāta
parrinin pāṅkiniyatu il.

1. Delectable not to kill men's aspirations
When they seek guidance for achieving them.
Delectable patient perseverance
In the absence of an honourable living.
There is nothing more delectable
Than the friendly attitude
Which does not conceal
What help it can render.

2. Good it is not to kill one's desire
Who approaches with his longing;
And eminently good is the impulse of living
Not at the cost of dignity;
Nothing else is better than the goodness
Of one who does not hide from him,
What he would be able to offer to others,
By any means.

3. The greatness of one who does not disappoint a person who comes seeking help is sweet; the glory of ceasing to live when one loses his honour is sweet; there is nothing so sweet as a person's kindness that knows not to hide a thing and refuse to give when it is somehow possible to give.

27. தானங் கொடுப்பான் தகையாண்மை முன்இனிதே
மானம் படவரின் வாழாமை முன்இனிதே
ஊனங்கொண் டாடார்உறுதி உடையவை
கோள்முறையாற் கோடல் இனிது.

tāṉaṅ koṭuppāṉ takaiyāṇmai muṉiṉitē
māṉam paṭavariṉ vāḻāmai muṉiṉitē
ūṉaṅkoṇ ṭāṭāruṟuti uṭaiyavai
kōḷmuṟaiyāṟ kōṭal iṉitu.

1. Most delectable the manliness
That protects those who surrender;
Most delectable not to live
When shorn of one's honour.
Delectable to accept duties
In which no fault can be found –
In proper ways of acceptance –
If they are grounded in firm virtues.

2. Eminently good is the proudful intrepidity of one
Who's giving sanctuary to those who seek;
And more so it is, not to live, should one uphold
His honour only on his death;
Good it is to take only good things without finding fault
With others' acts,
And that too in a manner that befits to receive
Such lasting facts.

3. The great heroism of the man who gives protection to one seeking it is most sweet; to court death when one is confronted with disgrace is highly desirable; to learn firm truths of life in the way one should, without finding fault with others is sweet.

28. ஆற்றானை யாற்றென் றலையாமை முன்இனிதே
கூற்றம் வரவுண்மை சிந்தித்து வாழ்வினிதே
ஆக்க மழியினும் அல்லவை கூறாத
தேர்ச்சியின் தேர்வினியது இல்.

ār̲r̲ān̲ai yār̲r̲en̲ r̲alaiyāmai mun̲in̲itē
kūr̲r̲am varavuṇmai cintittu vāl̲vin̲itē
ākka mal̲iyin̲um allavai kūr̲āta
tērcciyin̲ tērvin̲iyatu il.

1. Delectable not to harass one
To do something that he cannot do.
Delectable to live bearing in mind
The certainty of approaching death.
There is no discernment more delectable
Than the discernment
That utters not words of evil
Even when one's wealth is lost.

2. Good it is not to harass one to do a work
Which he is incapable of doing;
And good it is to live keeping in mind
That the arrival of death is certain one day;
And there is no other perspicuity
Than the discernment of one
That makes him not to utter sinful words,
Even if it costs his whole wealth.

3. Vexing not one to do a thing which is beyond his competence is very desirable; it is sweet to live one's life bestowing thought on the certainty of death; there is nothing so sweet as the discernment of the man who indulges not in sinful words even if he were to lose his all.

29. கயவரைக் கைகழிந்து வாழ்தல் இனிதே
உயர்வுள்ளி ஊக்கம் பிறத்தல் இனிதே
எளியர் இவரென் றிகழ்ந்துரையா ராகி
ஒளிபட வாழ்தல் இனிது.

kayavaraik kaikalintu vāltal initē
uyarvuḷḷi ūkkam pirattal initē
eḷiyar ivaren rikalnturaiyā rāki
oḷipaṭa vāltal initu.

1. Delectable to live washing off
   The company of the wicked.
   Delectable the birth of zeal
   In pursuit of upliftment.
   Delectable to live in the limelight
   Without ever disgracing
   Anyone because he is
   Indigent and weak.

2. Good it is to live keeping apart from the base fellows;
   Getting the impulse to reach the lofty height
   By thinking high, is good;
   And good it is to live in celebrity without despising one
   As pitiable and poor, without knowing
   His merit or talent.

3. It is sweet to live keeping aloof from the wicked; it is sweet for one to fill with energy with a view to his advancement; to live in glory without uttering words of derision against the poor is sweet.

30. நன்றிப் பயன்தூக்கி வாழ்தல் நனிஇனிதே
மன்றக் கொடும்பா டுரையாத மாண்பினிதே
அன்றறிவார் யாரென் றடைக்கலம் வௌவாத
நன்றியின் நன்கினியது இல்.

nanrip payantūkki vāltal naniinitē
manrak koṭumpā ṭuraiyāta mānpinitē
anrarivār yāren raṭaikkalam vauvāta
nanriyin nankiniyatu il.

1. Very delectable weighing still in gratitude
   The worth of goodness shown.
   Delectable the honesty that stands not as
   False witness in a court of justice.

There is nothing more delectable
Than the honest goodness
Which covets not things left in trust,
Saying "Who knows the day or the deed?".

2. Good it is to live, keeping in mind forever
The benefits of one's help;
Speaking not partially in a court,
Is a great thing indeed;
And nothing else is so good as the pious act
Of not taking away for self,
Those things deposited by others for custody,
Thinking who'd know about the past deed.

3. It is sweet to think of the fruit of the good done to us by others and so live; the glory of bearing not false witness at court is sweet; there is nothing so good as the nature of one who does not appropriate the thing entrusted to his care thinking, 'Whoever was a witness to this when it was entrusted to me?'

31. அடைந்தார் துயர்கூரா ஆற்ற இனிதே
கடன்கொண்டுஞ் செய்வன செய்தல் இனிதே
சிறந்தமைந்த கேள்விய ராயினும் ஆராய்ந்து
அறிந்துரைத்தல் ஆற்ற இனிது.

aṭaintār tuyarkūrā āṟṟa iṉitē
kaṭaṉkoṇṭuñ ceyvaṉa ceytal iṉitē
ciṟantamainta kēḷviya rāyiṉum ārāyntu
aṟinturaittal āṟṟa iṉitu.

1. Delectable to so order things
That those who surrender do not suffer.
Delectable to get things done that are to be done
Even incurring debts.
Even if one were well-versed
In learning and listening
Delectable to offer his opinion
After proper enquiry and understanding.

2. Good it's for one to see that those who took refuge in him
Do not suffer much,

Good it is to do what is to be done,
Albeit it may cost incurring a debt;
And good it is even for those renowned for sound wisdom
Of learning by hearing,
To ruminate and then utter their considered opinion
Over a thing.

3. It will give delight if the grief of one who has sought one's protection is assuaged; it will be a source of delight if one, even if it be by running into debt, does things that have to be done; it is most desirable that however learned one may be, he examines things deeply and then expresses himself.

32. கற்றறிந்தார் கூறும் கருமப் பொருள்இனிதே
பற்றமையா வேந்தன்கீழ் வாழாமை முன்இனிதே
தெற்றென வின்றித் தெளிந்தாரைத் தீங்கூக்காப்
பத்திமையிற் பாங்கினியது இல்.

kar̲r̲ar̲intār kūr̲um karumap poruḷin̲itē
par̲r̲amaiyā vēntan̲kīḻ vāḻāmai mun̲in̲itē
ter̲r̲en̲a vin̲r̲it teḷintārait tīṅkūkkāp
pattimaiyir̲ pāṅkin̲iyatu il.

1. Delectable the consequences of one's deeds
Explained by the learned-wise.
Delectable not to live as the subject
Of a loveless monarch.
There is nothing more delectable
Than the forgiving attitude of love
That injures not those, who,
With no forethought have harmed us.

2. What the erudite scholars indicate as the
Outcome of a deed, would be good;
Good it is not to live under a ruler,
Who hath no love towards his citizens;
And nothing is so good as one's gentility of trying
Not to do harm to those
Who, without any thought, hath done to him
All evil deeds with speed.

3. The fruit of words of the learned is sweet; it is greatly desirable that one lives not under a king who has no love towards his subjects; there is nothing so great as the kindness of the man who does not harm those who without forethought have done him harm.

33. ஊர்முனியா செய்தொழுகும் ஊக்கம் மிகஇனிதே
தானே மடிந்திராத் தாளாண்மை முன்இனிதே
வாள்மயங்கு மண்டமருள் மாறாத மாமன்னர்
தானை தடுத்தல் இனிது.

ūrmuṉiyā ceytoḻukum ūkkam mikaiṉitē
tāṉē maṭintirāt tāḷāṇmai muṉiṉitē
vāḷmayaṅku maṇṭamaruḷ māṟāta māmaṉṉar
tāṉai taṭuttal iṉitu.

1. Very delectable the zeal
In pursuits not faulted by the wise.
Most delectable the enterprising nature
That guards one from self-lethargy.
Delectable the prevention of wars
Between armies of mighty kings
Who accept not defeat
And swords smite thick against swords.

2. Very good is the conviction of doing a thing
Which the society does not censure;
Eminently good it is for one as the chief to persevere,
Without himself remaining indolent;
And good it is to avert waging a war
With the army of a great king
Who won't retreat in the warfare,
Where sword-fight will be dominant.

3. The glory of one who does things not hated by the people of the place is very pleasing; greatly sweet it is if one who is himself the chief without keeping idle exerts himself to the utmost; it is sweet if one prevents a clash between the unflinching armies of kings of great renown ranged close in the battle field with flashing swords against each other.

34. எல்லிப் பொழுது வழங்காமை முன்இனிதே
சொல்லுங்கால் சோர்வின்றிச் சொல்லுதல் மாண்பினிதே
புல்லிக் கொளினும் பொருளல்லார் தங்கேண்மை
கொள்ளா விடுதல் இனிது.

ellip polutu valaṅkāmai muṉiṉitē
colluṅkāl cōrviṉṟic collutal māṇpiṉitē
pullik koḷiṉum poruḷallār taṅkēṇmai
koḷḷā viṭutal iṉitu.

1. Most delectable is it
   Not to travel by night-time.
   Delectable when explaining, the power
   To explain without forgetfulness.
   Delectable to give up the company
   Of worthless ones
   Even if their friendship
   Is freely volunteered.

2. Very good it is not to proceed on an unknown way
   During night time;
   Eminently good it is to tell without forgetting anything
   While telling so;
   And good it is to abandon without entertaining
   The friendship of those unworthy fellows,
   Even if they voluntarily come forward
   To cling.

3. It is greatly desirable to avoid travelling by night; the glory of speaking without blemish when one talks is sweet; it is sweet to eschew friendship with the unworthy though they come of their own accord seeking such association.

35. ஒற்றினான் ஒற்றிப் பொருள்தெரிதல் முன்இனிதே
முற்றான் தெரிந்து முறைசெய்தல் முன்இனிதே
பற்றிலனாய்ப் பல்லுயிர்க்கும் பாத்துற்றுப் பாங்கறிதல்
வெற்றிவேல் வேந்தர்க்கு இனிது.

oṟṟiṉāṉ oṟṟip poruḷterital muṉiṉitē
muṟṟāṉ terintu muṟaiceytal muṉiṉitē
paṟṟilaṉāyp palluyirkkum pātturṟup pāṅkaṟital
veṟṟivēl vēntarkku iṉitu.

1. Most delectable to set spies on spies
   And understand the true import.
   Most delectable to render justice
   After making clear the nature of offence.
   Delectable for kings of victorious spear
   To be without partiality,
   To favour all and be accessible
   And to understand the nature of offence.

2. Eminently good it is for a king
   Who is a conquering lance-bearer,
   To discern the truth by espionage, duly employing
   Skilful spies;
   Eminently good it is for him to do justice,
   After enquiring into the offence himself, first;
   And good it is for him to share with all living-beings
   Treating them alike and to monitor where they err.

3. To the king of the victorious spear, the excellence of understanding the significance of secrets culled from one's enemy country by means of spies gives joy; to conduct a proper investigation and then mete out punishment is greatly pleasing; without partiality to anybody, with equal love at heart towards all, to investigate and find out the truth of a crime is sweet.

36. அவ்வித் தழுக்கா றுரையாமை முன்இனிதே
செவ்வியனாய்ச் செற்றுச் சினங்கடிந்து வாழ்வினிதே
கவ்வித்தாங் கொண்டுதாங் கண்டது காமுற்று
வவ்வார் விடுதல் இனிது.

avvit tal̲ukkā r̲uraiyāmai mun̲in̲itē
cevviyan̲āyc cer̲r̲uc cin̲aṅkaṭintu vāl̲vin̲itē
kavvittāṅ koṇṭutāṅ kaṇṭatu kāmur̲r̲u
vavvār viṭutal in̲itu.

1. Most delectable not to utter
   Through crookedness words of envy.
   Delectable to live free from anger
   With an open mind.
   Delectable to relinquish things

Rather than grasp at them
With a mind lusting for them –
What one has and what one sees.

2. Eminently good it is not to utter words
In envy, out of perversity;
Good it is to live as a guileless gentleman,
Duly discarding and killing the fury;
And good it is for one to leave without taking hold
Of other's things for himself at opportune time,
Out of unjust desire of getting at it
By keeping an evil mind over it.

3. It is greatly sweet to avoid uttering with perversion at heart words of jealousy; with uprightness at heart to passionately put down wrath and so live is sweet; to refrain from appropriating at an opportune moment a thing seen, coveting it with the heart greatly set on it is sweet.

37. இளமையை மூப்பென் றுணர்தல் இனிதே
கிளைஞர்மாட் டச்சின்மை கேட்டல் இனிதே
தடமென் பணைத்தோள் தளிரிய லாரை
விடமென் றுணர்தல் இனிது.

iḷamaiyai mūppen̲ r̲uṇartal in̲itē
kiḷaiñarmāṭ ṭaccin̲mai kēṭṭal in̲itē
taṭamen̲ paṇaittōḷ taḷiriya lārai
viṭamen̲ r̲uṇartal in̲itu.

1. Delectable the realization
That one's youth is but old age.
Delectable the fearless conversation
Among one's kith and kin.
Delectable to consider as poison
Women of shoulders
Tender and smooth as bamboos
And soft as tender leaves.

2. Good it is to consider youth
As ripe old age and act likewise;
Good it is to hear of the kinsfolk,

Those words which do not cause fear;
And good it is to realize that all other women
Who are tender as sprout
And who are having soft shoulders like bamboo,
Are nothing else than poison
(and keep off from them).

3. To discern age in youth is sweet; to enquire the welfare of kith and kin is sweet; to deem tender sprout-like women with big soft bamboo like shoulders as venom is sweet.

38. சிற்றா ளுடையான் படைக்கல மாண்பினிதே
நட்டா ருடையான் பகையாண்மை முன்இனிதே
எத்துணையும் ஆற்ற இனிதென்ப பால்படுங்
கற்றா உடையான் விருந்து.

ciṟṟā ḷuṭaiyāṉ paṭaikkala māṇpiṉitē
naṭṭā ruṭaiyāṉ pakaiyāṇmai muṉiṉitē
ettuṇaiyum āṟṟa iṉiteṉpa pālpaṭuṅ
kaṟṟā uṭaiyāṉ viruntu.

1. Delectable the possession of weapons
For one surrounded with young warriors.
Most delectable the overpowering of enemies
For one surrounded with kith and kin.
The feast given by one
Owning a milch cow and her calf —
They call it delectable
In every respect.

2. The eminence of the arms of one
Who's having his own hirelings, is good;
Great is the strategy of one
Who's having relatives to deal with enmity;
And good in all respects is the banquet
Feasted by one
Who possesses milk-giving milch cows
Along with calves.

3. The possession of war weapons by a king who has young and energetic soldiers is greatly pleasing; the capabilities of the man possessed of kith and kin to manage the enemies are sweet beyond measure; the feast given by a householder raising a cow and a calf yielding plenteous milk is highly delightful, they say, in all ways.

39. பிச்சைபுக் குண்பான் பிளிறாமை முன்இனிதே
துச்சி லிருந்து துயர்கூரா மாண்பினிதே
ஏற்றபே ராசை கருதி அறனொரூஉம்
ஒற்கம் இலாமை இனிது.

piccaipuk kuṇpāṉ piḷiṟāmai muṉiṉitē
tucci liruntu tuyarkūrā māṇpiṉitē
ēṟṟapē rācai karuti aṟaṉorūum
oṟkam ilāmai iṉitu.

1. Good for him who eats by begging
   Not to shout in anger.
   Good not to live in the lone corner
   Of a house and suffer.
   Good the absence of mental depression
   Caused by greed dwelling
   In the minds inducing one
   To swerve from righteousness.

2. Eminently good it is for one who lives on alms,
   Not to burst in anger;
   Great is the avoidance of suffering on account of living
   In a place of retreat;
   And good it is, not to fall in a droop
   Which causes deviation from the path of virtue,
   Having developed in mind
   An unjustified avarice.

3. It will be highly pleasing if one who begs does not get angry; to fill not with griefful thought dwelling in a mean hovel is gloriously sweet; to be without the weakness of heart that out of greed tends to deviate from the path of virtue is sweet.

40. பத்துக் கொடுத்தும் பதியிருந்து வாழ்வினிதே
வித்துக்குற் றுண்ணா விழுப்பம் மிகஇனிதே
பற்பல நாளும் பழுதின்றிப் பாங்குடைய
கற்றலிற் காழினியது இல்.

pattuk koṭuttum patiyiruntu vā_lvi_nitē
vittukku_r _ruṇṇā vi_luppam mikai_nitē
pa_rpala nāḷum pa_luti_n_rip pāṅkuṭaiya
ka_r_rali_r kā_li_niyatu il.

1. Delectable to dwell in one's native town
Even by spending in tens.
Most delectable the sufficiency
That eats not what is kept for seed.
There is nothing more delectable
Than to keep on learning
Day after day, in a faultless way
Things of useful value.

2. Good it is to live in one's own locality, even at the cost
Of presenting ten kinds of things;
Very good it is the eminence of living not on the income
Derived by selling the seed grain of paddy;
And there's no other good act
Like that of learning such books
Which do good without any fault,
For days and days together.

3. It is desirable to live in one's native place even by paying the penalty imposed; the easy condition that makes it possible for one to avoid pestling and eating the seed set apart for sowing is highly pleasing; there is nothing so sweet as the flawless study each day of good words.

இனியவை நாற்பது

செய்யுள் முதற்குறிப்பகராதி

(எண்: செய்யுள் வரிசை எண்)

MUTAṞKUṞIPPAKARĀTI

இனியவை நாற்பது

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Mutar̲kur̲ippakarāti

KĀR NĀṞPATU

In English Verse and Prose

KĀR NĀṞPATU

Text, Transliteration and Translations in English Verse and Prose

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INTRODUCTION

Forty stanzas in *Veṇpā* metre constitute *Kār Nāṟpatu. Kār* means black. The rain bearing clouds black in color make their appearance in the rainy season, that is, from October to December. The arrival of the monsoon is something special to the *Mullait tiṇai* and so the work comprises an enchanting description of the cloudy weather and of nature's bounty during this season.

Kār Nāṟpatu speaks of the life and times of the young couple who belong to the forest region. According to conventions, the hero of this land has no way but to leave his beloved and go out of his region for one reason or the other – perhaps on official duty obeying the commands of his king or in search of wealth for the betterment of his future or to station himself in the frontier to safeguard his land from alien invasion.

The hero promises his wife that he would come back during the monsoon. But owing to overpressure of work he delays his return, though the plight of his wife is very much in his mind. *Kār Nāṟpatu* depicts the state of the heroine expecting the return of the hero at the appointed time of the season. All these days of tedious waiting are bound to vanish like a dream at the very sight of the hero. But there is no sign of the hero's coming home.

The readers cannot but admire the patience with which the heroine awaits the arrival of her lord. Her confidante is a real consolation to her. It is she who instils lots of hope into her. In fact, she serves as the best example for the definition of a true friend – "One who comforts and supports at the time of need". And the hero too, somewhere far away from home, prepares for his return journey and informs his charioteer to hurry up so that they cover the long distance in a short time. The conduct of these four characters – hero, heroine, friend and charioteer – is typical of *Mullait tiṇai* and is admirably depicted in *Kār Nāṟpatu.*

Every stanza in *Kār Nāṟpatu* is a feast to the mind's eye, for it depicts the beauty of Nature in all its glory. The different kinds of blooms typical of the forest region with their shapes and colours are painted in words. Through realistic similes, the whole work simply translates the beautiful ideas of the earlier *Caṅkam* poetry in the new idiom and rhythm of the age.

The hungry clouds after sucking deep the ocean climb over hills and mountains to reach the skies. These rain-bearing clouds make the skies look black. There appears the rainbow that looks like the garland strung with multicoloured flowers that adorn the neck and chest of Lord Thirumal. Lightning strikes like the dazzling blade of the king's sword used to behead elephants at one go. Thunder rolls and roars like a reverberating war drum, thereby making the oxen cry and the hissing cobras too shiver in fear.

It rains like cats and dogs. Rain water reaches the earth like a lady with her unbundled long hair floating. Rain drops, both big and small, reach the land driving out the heat waves and making the region cool. And the forest that resembled the body of an uncared for poor, now puts on a new rich garb. Its beauty is akin to that of the enticing beauty of girls in their teens. All the trees laugh through their blooms and a fine scent emanates throughout the forest.

Ceṅkāntaḷ flowers look like lamps lit during *kārttikai* festival. A bunch of *Kāntaḷ* flowers resembles the hood of a snake. And like the lovely milk-white teeth of beautiful girls are the jasmine buds. Oh! What alluring images!

If there are flowers and flowers all over the forest, then what do we expect the honeybees to do? They all swarm around the flowers and suck their nectar. They hover over flowers and hum around them. They look as if they were blowing trumpets and enjoying their action like a rich man achieving an everlasting fame.

Kār Nāṟpatu is a work of metrical beauties and treats of love. This work is a good example of the saying: "Absence makes love grow fonder!"

It is said by the Tamils that "No married man is incomplete" implying that marriage with all its responsibilities makes a man complete. Hence it is the duty of the married man to go out in search of wealth for the future of his family. It is not that his ancestors have left nothing for him. But society demands that he makes his own path and adds to his ancestral property. And to earn this wealth he has no way but to be separated from his wife for sometime at least till his dreams are fulfilled. The poor wife bereft of her man's love longs for it. When he is unable to keep his promise of returning during the monsoon she is very much worried. Will he ever come? Will he ever keep his promise? She is cross with him for she fears the society. Her friend comes to her rescue by pointing at the different flowers and speaking of the seasonal changes

and also promising her that the time is ripe for the hero's arrival. But it is a long wait.

On the other side, the hero too is reminded of his wife because of the chill-cool weather, the season he promised for his return. He urges the charioteer to drive faster. This again is only waiting while driving.

Will they ever meet?

Maturai Kannankuttanar is the author of this work. He was christened kuttanar and was the son of Kannan. The Tamils even in days of yore wrote their names preceded by their fathers' names. The author was either born in Maturai or he came there to make a living. Hence he was called Maturai Kannankuttanar. He is not credited with any other work.

8—4 CICT/CH/12

KĀR NĀṞPATU

1. பொருகடல் வண்ணன் புனைமார்பிற் றார்போல்
திருவில் விலங்கூன்றித் தீம்பெயல் தாழ
வருதும் எனமொழிந்தார் வாரார்கொல் வானங்
கருவிருந் தாலிக்கும் போழ்து.

porukaṭal vaṇṇan̲ pun̲aimārpir̲ r̲ārpōl
tiruvil vilaṅkūn̲r̲it tīmpeyal tāl̲a
varutum en̲amol̲intār vārārkol vān̲aṅ
karuvirun tālikkum pōl̲tu.

1. "We would be back,"–
   So promised our lord,–
   "When like unto
   The garland across the chest
   Of the deep-blue
   Wave-tossed
   Sea-complexioned one,
   The rainbow
   Shines athwart
   In the sky,
   And the clouds
   Fall down
   In a drizzle".
   Won't he be back,
   Now that
   The sky and the impregnated cloud
   Have begun to drizzle?

2. The pleasant rain falls, placing the beautiful rainbow athwart the sky,
   Like the garland put on His bosom by the Lord Vishnu, the Preserver;
   And the black cloud which is laden with water, drops its opening showers;

Behold, O my lady, it's sure our hero who gave word,
will now return this season.

3. Our lord told us that he would return home when, like the garland worn on the bosom of Thirumal, who is of the colour of the sea that breaks on the shore, bending the rainbow in high heaven, sweet showers of rain are poured down. Now that pregnant clouds send down drops of rain, would he not return?

2. கடுங்கதிர் நல்கூரக் கார்செல்வ மெய்த
நெடுங்காடு நேர்சினை யீனக்-கொடுங்குழாய்
இன்னே வருவர் நமரென் றெழில்வானம்
மின்னு மவர்தூ துரைத்து.

kaṭuṅkatir nalkūrak kārcelva meyta
neṭuṅkāṭu nērciṉai yīṉak-koṭuṅkuḻāy
iṉṉē varuvar namareṉ ṟeḻilvāṉam
miṉṉu mavartū turaittu.

1. Lady of curved ear ornaments;
Impoverishing the hot rays of the sun,
And enriching the monsoon
And enabling the extended forests
All their rich flora to bloom
The beautifully clouded sky
Betokens through these harbingers
That our lord will be back,
Even now.
Look: the sky lightens.

2. Behold, O my lady wearing golden ear-rings,
the fire-rays of the Sun have become less hot;
The rainy season has brought prosperity;
Flower-buds are budding in plenty
throughout the forest way;
And the rising cloud is emitting lightning, yes, conveying
a message, as our hero's messenger,
That he would arrive now, at this moment,
since the season has approached.

3. O maid with a bent hollow pendant in the ear! The heat of the sun subsiding, the winter season mellowing in richness, the extensive jungles putting forth buds galore, the potent clouds as the envoy of our lover, announce by means of lightning, his return home at this very hour.

3. வரிநிறப் பாதிரி வாட வளிபோழ்ந்
தயிர்மணற் றண்புறவி னாலி – புரள
உருமிடி வான மிழிய வெழுமே
நெருந லொருத்தி திறத்து.

varinir̲ap pātiri vāṭa vaḷipōl̲n
tayirmaṇar̲ r̲aṇpur̲avi n̲āli – puraḷa
urumiṭi vān̲a mil̲iya vel̲umē
neruna lorutti tir̲attu.

1. Padiri flowers of lined hues
Droop;
Through the groves cool
Of soft sands
Winds sway;
And little icicles of rain
Drop;
From yester morn
The low rumbling clouds
Lower;
Leaving this lady alone
To pine.

2. The purple-coloured flowers of fragrant
trumpet-flower tree do wither;
In the chill forest of fine sand, the hail-stones, having been
cut thro' by the wind, pour down and roll;
And the thundering cloud has since yesterday
risen to fall as rain,
To afflict this love-lorn lady who's pining in solitude
for the arrival of her lover.

3. The trumpet flower with coloured streaks fading, the hail-stones in the small soft sanded cool forest rent asunder by

the winds, rolling up the thunder clouds have gathered (en masse) from yesterday with a view to rain and put a lovely maid to grief!

4. ஆடு மகளிரின் மஞ்ஞை யணிகொளக்
காடுங் கடுக்கை கவின்பெறப் பூத்தன
பாடுவண் டூதும் பருவம் பணைத்தோளி
வாடும் பசலை மருந்து.

āṭu makaḷiriṉ maññai yaṇikoḷak
kāṭuṅ kaṭukkai kaviṉpeṟap pūttaṉa
pāṭuvaṇ ṭūtum paruvam paṇaittōḷi
vāṭum pacalai maruntu.

1. Of shoulders smooth as bamboo!
Like unto well-decorated danseuses
The peacocks spread their wings,
And are beautiful;
Beautiful are the forests
With Konrai flowers all in bloom;
And the intoning bees
Blow and pipe their ditties;
This season of monsoon
Is the medicine
For the sickness of separation
That turns you pale.

2. The peacocks have got elegant looks
like those of dancing damsels;
The forests have also cast a charming grace
with the blooming of Indian Laburnum;
And the humming bees are getting honey out of those flowers;
Yes, O, my lady, having bamboo-like shoulders;
This is the season which is a sure cure for the paleness
of complexion of thy afflicting love-sickness.

3. Like dancing maid the peacocks appear lovely in the jungle, the cassia becomes lovely too with blooms; the droning beetles probe the flowers (for honey); so O lady with shoulders bamboo -like! This season is the curative for thy lovesick sallowness.

5. இகழுநர் சொல்லஞ்சிச் சென்றார் வருதல்
பகழிபோ லுண்கண்ணாய் பொய்யன்மை யீண்டைப்
பவழஞ் சிதறி யவைபோலக் கோபந்
தவழுந் தகைய புறவு.

ikaḻunar collañcic ceṉṟār varutal
pakaḻipō luṇkaṇṇāy poyyaṉmai yīṇṭaip
pavaḻañ citaṟi yavaipōlak kōpan
tavaḻun takaiya puṟavu.

1. Lady of collyrium-fed eyes
Sharp as arrows!
Like unto these coral beads
Scattered here,
The groves are strewn
With Indragopa buds.
Our lord who had gone abroad,
Fearing ridicule of those who jest,
Will certainly be back;
This is no lie.

2. O, my lady having arrow-like eyes, which are painted black on their lower lids,
The forests are seen with the sight of the cochineal insects which have spread on all sides,
Like the spill of red corals from thy red coral bracelet here; and so it's no falsity that our hero,
Who proceeded in pursuit of wealth, would now return, dreading the words of blame of the scorners.

3. O lady with arrow-like collyrium painted eyes! Look in the jungle here, like corals sprinkled, the silky red worms abound; so that thy lord who fearing the evil tongue of slander went away (to acquire wealth) will return home is not untrue.

6. தொடியிட வாற்றா தொலைந்ததோ ணோக்கி
வடுவிடைப் போழ்ந்தகன்ற கண்ணாய் வருந்தல்
கடிதிடி வான முரறு நெடுவிடைச்
சென்றாரை நீடன்மி னென்று.

toṭiyiṭa vāṟṟā tolaintatō ṇōkki
vaṭuviṭaip pōḻntakaṉṟa kaṇṇāy varuntal
kaṭitiṭi vāṉa muraṟu neṭuviṭaic
ceṉṟārai nīṭaṉmi ṉeṉṟu.

1. Of eyes
Resembling a mango
Of unhardened seed
Hewn in the middle!
The thundering clouds
Rumble to our lord,
Gone to distant lands
Not to tarry long.
Look not so mournfully
At your shoulders and arms
Grown weak
Incapable of wearing
Even the bangles.

2. O, my lady having broad eyes which look like
the tender unripe mango cut in the middle,
The cloud which thunders loudly roars, yes, suggesting
to our hero who hath gone to a distant place,
Not to delay his return; so don't be distressed over it,
by looking at thy shoulders
Which have become so lean out of love-sickness,
as not to bear the armlets with grip.

3. O lady with eyes wide like the cut up middle of a tender mango, the thundering clouds will peal forth to our lord who ventured into the distant road, that he should hasten back home. So pine not looking at thy shoulders that have weakened, making thy shoulder bracelets loose.

7. நச்சியார்க் கீதலு நண்ணார்த் தெறுதலுந்
தற்செய்வான் சென்றார்த் தரூஉந் தளரியலாய்
பொச்சாப் பிலாத புகழ்வேள்வித் தீப்போல
எச்சாரு மின்னு மழை.

naccīyārk kītalu naṇṇārt te̱rutalun
ta̱rceyvā̱n ce̱ṉrārt tarūun taḷariyalāy
poccāp pilāta pukal̤vēḷvit tīppōla
eccāru mi̱ṉnu mal̤ai.

1. Dejected damsel;
   Look! On all sides
   The rain-clouds lighten
   Like unto
   The hoary sacrificial fires
   Unforgettingly observed.
   Our lord,
   Gone abroad to bestow
   Good on those who befriend,
   And punish those who oppose,
   Thus to confirm his fame,
   Will be brought back
   And given to us.

2. O, damsel so tender as a sprout, look at the sky where lightning is seen on all sides,
   Like the sacrificial fire of faultless celebrity! Yes, this season would bring our hero back here,
   Who proceeded in pursuit of wealth, after deciding that bestowing munificence to those who approach
   And destroying the foes who don't approach in friendship, would make his position strong.

3. O lady with a tender heart! Our lord thinking that giving gifts to those who approach us asking for them, and wiping out these enemies who do not do so are acts that stand us in good stead went in search of wealth. Such a one the clouds lightning on all sides like the unforgettable renowned altar fire, will bring back.

8. மண்ணியன் ஞாலத்து மன்னும் புகழ்வேண்டிப்
பெண்ணிய னல்லாய் பிரிந்தார் வரல்கூறும்
கண்ணிய லஞ்சனந் தோய்ந்தபோற் காயாவும்
நுண்ணரும் பூழ்த்த புறவு.

maṇṇiyaṉ ñālattu maṉṉum pukaḻvēṇṭip
peṇṇiya ṉallāy pirintār varalkūṟum
kaṇṇiya lañcaṉan tōyntapōṟ kāyāvum
nuṇṇarum pūḻtta puṟavu.

1. Lady of endearing virtues;
   In forests and groves,
   The weebuds of Kaya flowers,
   Looking as if
   They have been drenched
   In collyrium salve
   With which
   Eyes are washed and fed,
   Are now in bloom.
   They speak
   Of our lord's return,
   Who left our company
   Seeking to perpetuate his fame
   In this earthly world.

2. O, damsel having full feminine grace,
   look at the forests where doth bloom
   The slender buds of purple-coloured 'Kaya' plants
   like the collyrium painted o'er eye-lids;
   Yes, they do suggest the return of our hero
   who parted thee earlier
   And proceeded in pursuit of wealth, in order
   to maintain enduring fame on this earth.

3. O lady with good womanly characteristics; the jungles that with little Kaya buds ablooming resemble maids with collyrium painted eyes foretell the return home of our lord, who aspiring for lasting fame on this sand-made world departed.

9. கருவிளை கண்மலர்போற் பூத்தன கார்க்கேற்
றெரிவனப் புற்றன தோன்றி – வரிவளை
முன்கை யிறப்பத் துறந்தார் வரல்கூறும்
இன்சொற் பலவு முரைத்து.

karuviḷai kaṇmalarpōṟ pūttaṉa kārkkēṟ
ṟerivaṉap puṟṟaṉa tōṉṟi – variva̩ḷai
muṉkai yiṟappat tuṟantār varalkūṟum
iṉcoṟ palavu muraittu.

1. The cool buds of Karuvilai
Have blossomed;
Against the season of rain
The thonri flowers
Set the forest aflame,
Fair flame of the forest.
They speak
Of our lord's return.
Consoling us
With sweet comforting words
He left us,
Causing the lined bangles
To loosen and slide
Down the forearms.

2. The dark-blue flowers of the winding wild creeper which have bloomed like the eye-flowers
And the red species of the November flower which have got the elegance of fire, are receiving the rainy season;
And they foretell the return of our hero who parted consoling thee with so many sweet words
And yet has caused thy ornamental bangles loosen from thy forearm, on account of separation.

3. The Karuvilai that has bloomed like flowing eyes, the thondri blooms lush with the wintry season, taking on the beauty of fire, foretell the home-return of the lord who spoke a sweet word and departed, making the streaked bangles, on thy wrist loose.

10. வானேறு வானத் துரற வயமுரண்
ஆனேற் றெருத்த லதனோ டெதிர்செறுப்பக்
கான்யாற் றொலியிற் கடுமான்றே ரென்றோழி
மேனி தளிர்ப்ப வரும்.

vāṉēṟu vāṉat turaṟa vayamuraṇ
āṉēṟ ṟerutta lataṉō ṭetirceṟuppak
kāṉyāṟ ṟoliyiṟ kaṭumāṉṟē reṉṟōḻi
mēṉi taḷirppa varum.

1. My bosom friend!
As the sky-spread clouds
Rattle and thunder
The strong contending buck
Is startled,
And runs against
The imagined rival.
The chariot of our lord
Drawn by horses swift
Hurtles along like forest streams
Making your beautiful mien
Spring to life again.

2. O, my lady, the thunder-bolt raises thunder at the cloud
And the mighty and valiant he-buffalo is getting furious and roaring against the thunderbolt;
The fast-moving horse-attached chariot of our hero
is arriving fast raising the sound like that of a river flowing in sylvan tract, so that thy body may regain its wanting charm.

3. My mistress! Peals of thunder rolling from the clouds and the mighty furious ox bellowing in wrath in return, our lord's chariot drawn by fleet-footed horses, making noise like a jungle stream is coming, making thy body attractive (with joy).

11. புணர்தரு செல்வந் தருபாக்குச் சென்றார்
வணரொலி யைம்பாலாய் வல்வருதல் கூறும்
அணர்த்தெழு பாம்பின் றலைபோற் புணர்கோடல்
பூங்குலை யீன்ற புறவு.

puṇartaru celvan tarupākkuc ceṉṟār
vaṇaroli yaimpālāy valvarutal kūṟum
aṇartteḻu pāmpiṉ ṟalaipōṟ puṇarkōṭal
pūṅkulai yīṉṟa puṟavu.

1. Damsel of curled tresses
   Of hair done in five different ways!
   Like unto a Cobra's lifted hood
   The white attractive Kanthal
   Has blossomed in the forest,
   Flowers in bunches.
   They tell us
   That our lord,
   Gone abroad
   To secure well-won wealth
   Will be back,
   Even now.

2. O, my lady having luxuriant tresses dressed in five modes,
   look at the forest
   Which has brought forth the crowded white species
   of the Gloria flower, which look like the hood of a cobra;
   It does tell us about the speedy return of our hero
   Who proceeded far away,
   To bring the required wealth for the enjoyments
   Of the parents and future life.

3. O lady with luxurious tresses made into knots! The forests where the white gloriosa superba, like the lifting hooded head of the cobra, blooms in clusters foretell the speedy return home of our lord who went with a view to earning wealth so very necessary for life on earth and after.

12. மையெழி லுண்கண் மயிலன்ன சாயலாய்
ஐயந்தீர் காட்சி யவர்வருதல் திண்ணிதாம்
நெய்யணி குஞ்சரம் போல விருங்கொண்மூ
வைகலு மேரும் வலம்.

maiyeḻi luṇkaṇ mayilaṉṉa cāyalāy
aiyantīr kāṭci yavarvarutal tiṇṇitām

neyyaṇi kuñcaram pōla viruṅkoṇmū
vaikalu mērum valam.

1. Of dazzling eyes collyrium washed
   And of peacock mien!
   Like unto
   Elephants smeared with oil
   Two enormous clouds
   Circle clock-wise
   Dawn after dawn.
   Our lord
   Of discerning insight
   Will be back.
   It is certain.

2. O, my lady having eyes painted with collyrium,
   which are black and beautiful
   And having the resemblance in features
   like that of a peacock,
   The dark clouds which look like
   the smeared elephants, are rising up daily towards right;
   It's certain that our hero known for his knowledge
   of certainty, would return this season and now.

3. O lady with lovely black eyes painted with collyrium and charming like the peacock, like elephants smeared with oil the black clouds rise each day in the sky on the night, so our lord who is wise without being assailed by any doubts, will, to be sure, return home.

13. ஏந்தெழி லல்குலா யேமார்ந்த காதலர்
கூந்தல் வனப்பிற் பெயறாழ – வேந்தர்
களிறெறி வாளரவம் போலக்கண் வெளவி
ஒளிறுபு மின்னு மழை.

ēnteḻi lalkulā yēmārnta kātalar
kūntal vaṉappiṟ peyaṟāḻa – vēntar
kaḷiṟeṟi vāḷaravam pōlakkaṇ vauvi
oḷiṟupu miṉṉu maḻai.

1. Damsel callipygian!
   Like unto the tresses of women
   Loosened and beautiful
   In love-bout with their beloved ones,
   The rain-clouds
   Lower and fall.
   Like unto the sheen
   Of swords for kings
   To encounter elephants,
   The lightning flashes —
   Dazzling the eyes —
   And it rains.

2. O, my lady having the holding-waist of surpassing beauty,
   the rain is falling like the sliding tresses of
   women who have enjoyed
   the company of their heroes;
   And the cloud is stealing the eyes and is flashing
   emitting the lightning like the sound of the sword
   Which cuts the king's elephant
   and causes it to fall.
   (Yes, our hero will arrive now!)

3. O lovely-waisted lady! To pour down rain like the lovely flowing tresses of women after their engagement with their lord, resounding like the swords of thugs that cut down the elephants and flashes with lightning blinding the eyes (So be sure that our lord will return home now).

14. செல்வந் தரல்வேண்டிச் சென்றநங் காதலர்
வல்லே வருத றெளிந்தாம் வயங்கிழாய்
முல்லை யிலங்கெயி றீன நறுந்தண்கார்
மெல்ல வினிய நகும்.

celvan taralvēṇṭic ce<u>n</u><u>r</u>anaṅ kātalar
vallē varuta <u>r</u>eḷintām vayaṅki<u>l</u>āy
mullai yilaṅkeyi <u>r</u>ī<u>n</u>a na<u>r</u>untaṇkār
mella vi<u>n</u>iya nakum.

1. The mullai has yielded
Its beads
Glistening like white teeth;
The intensely chilled cloud
Lightens in sporadic smiles;
Making clear to us
That our lord,
Gone in quest of wealth,
Will be back,
Soon.

2. O, my lady wearing glittering ornaments,
the chill cloud is flashing gently and sweetly,
So that the wild jasmine creepers may bear buds
like the teeth of ladies;
We clearly know that our hero, who parted us
in his willing pursuit of wealth,
Would return speedily now, since this is the season
he promised to arrive.

3. O lady with lustrous ornaments with a view to make the mullai (jasmine) creepers give birth to buds that look like the bright teeth of maids; the good cool clouds lightening softly and sweetly smile; so the speedy return home of our lord who went to acquire wealth is inferred (by me).

15. திருந்திழாய் காதலர் தீர்குவ ரல்லர்
குருந்தின் குவியிண ருள்ளுறை யாகத்
திருந்தி னிளிவண்டு பாட விருந்தும்பி
இன்குழ லூதும் பொழுது.

tiruntiḻāy kātalar tīrkuva rallar
kuruntiṉ kuviyiṉa ruḷḷuṟai yākat
tirunti ṉiḷivaṇṭu pāṭa viruntumpi
iṉkuḻa lūtum poḻutu.

1. Damsel of discerning decor!
Our lord
Will not long remain
In separation.

For the wasps
Making their home
In the curved insides
Of the dangling shoots
Of kurunthai palm
Are intoning in clarity;
The hovering insects
Are piping melodiously.

2. O, my lady adorned with jewels, the beetles are raising the melody of the fifth cerebral tone of the gamut,
By occupying the inside area of the closed cluster of Kurunthai tree of fragrant foliage, as safe resting-place;
And the black dragon-flies are humming, on getting honey from the flowers;
At such a time, our hero won't stay there leaving thee here, to suffer from impatience of separation further.

3. O lady with attractive jewels! The beetles taking up their abode in the curved clusters of blooms of the Kurunthai tree hums the rich, sweet tune, while the black beetles sing a sweet tune; at a time such as this, our lord will not stay away from us.

16. கருங்குயில் கையற மாமயி லாலப்
பெருங்கலி வான முரறும் – பெருந்தோள்
செயலை யிளந்தளி ரன்னநின் மேனிப்
பசலை பழங்கண் கொள.

karuṅkuyil kaiyaṟa māmayi lālap
peruṅkali vāṉa muraṟum – peruntōḷ
ceyalai yiḷantaḷi raṉṉaniṉ mēṉip
pacalai paḻaṅkaṇ koḷa.

1. The black cuckoo
Has become silent;
The proud peacock
Is in ecstatic dance;
The clattering clouds
Rumble in the sky;
Broad-shouldered lady,
The paleness of your complexion.

Pale as the Asoka tendril,
Will become a thing of the past.

2. O, my lady having large shoulders,
the black cuckoos are in distress without knowing what to do;
The peafouls keep raising a screech;
and the clouds are making a loud noise with rolling of thunder;
And it's just to make sallowness of the body
which was like the tender sprout of the Asoka tree, to wane;
Yes it's the very same time, our hero would return
to delight thee now.

3. O mistress with big shoulders! The sallowness on thy body lovely like the tender shoots of the Asoka (Peepul) tree will fade out; the black koel will plunge into grief helplessly; the huge peacocks filled with joy will dance, because the vast thunderclouds have begun to peal.

17. அறைக்க விறுவரைமேற் பாம்பு சவட்டிப்
பறைக்குர லேறொடு பௌவம் பருகி
உறைத்திருள் கூர்ந்தன்று வானம் பிறைத்தகை
கொண்டன்று பேதை நுதல்.

aṟaikka liṟuvaraimēṟ pāmpu cavaṭṭip
paṟaikkura lēṟoṭu pauvam paruki
uṟaittiruḷ kūrntaṉṟu vāṉam piṟaittakai
koṇṭaṉṟu pētai nutal.

1. Fond Maiden!
The clouds
Drunk with sea-brine
Persecute the serpents
With thunder
Beating like drums
Of musicians,
On neighbouring roofs
And buttressing stones.
Your forehead

Shines beautiful
As the crescent-moon
In the darkening sky.

2. O, simple-minded damsel, the clouds which had drunk
the waters from the sea, are afflicting the snakes
With the sound of thunder, as the beat of drums;
and they are pouring forth rain o'er the high mountains
Which are full of rocky stones and thus everywhere it's
dark and dark now, with the arrival of rainy season;
And it's also quite natural that your forehead is regaining
the grace of the crescent moon
(as our hero will arrive now).

3. O fond lady! The clouds having drunk the sea water with their peals of thunder like the beat of the drum, putting the snakes to grief, pouring down rain on the bouldered slopes of the hill have become greatly dark. So thy forehead has acquired the beauty of the crescent.

18. கல்பயில் கானங் கடந்தார் வரவாங்கே
நல்லிசை யேறொடு வான நடுநிற்பச்
செல்வர் மனம்போற் கவினீன்ற நல்கூர்ந்தார்
மேனிபோற் புல்லென்ற காடு.

kalpayil kāṉaṅ kaṭantār varavāṅkē
nallicai yēṟoṭu vāṉa naṭuniṟpac
celvar maṉampōṟ kaviṉīṉṟa nalkūrntār
mēṉipōṟ pulleṉṟa kāṭu.

1. The clouds
Bellowing like a bull
Have spread all over the sky;
And pour down in rain.
The forests
That had lost their sheen
Looking lean
As the poor and the impoverished
Have turned lush and green
As the hearts of the rich.

The season has come
For our lord's return
Who left us
Traversing the hill terrain.

2. Our hero who had traversed forests covered with mounts, is returning home;
Along with his arrival, the forests which lost their splendour like the body of an indigent person,
Are now presenting an elegant look like the mind of the wealthy people,
As the clouds with the growling thunderbolt are pouring rain impartially.

3. At this very hour which is ripe for the return of our lord, who traversed the jungles studded with crowded hills, the clouds overhead with deafening thunder pour down rain all round, the jungles that formerly had faded like the body of the poverty-stricken, now, like the heart of the rich, have yielded charm.

19. நாஞ்சில் வலவ னிறம்போலப் பூஞ்சினைச்
செங்கான் மராஅந் தகைந்தன – பைங்கோற்
றொடிபொலி முன்கையாள் தோடுணையா வேண்டி
நெடுவிடைச் சென்றதென் னெஞ்சு.

nāñcil valava ṉiṟampōlap pūñciṉaic
ceṅkāṉ marāan takaintaṉa – paiṅkōṟ
ṟoṭipoli muṉkaiyāḷ tōṭuṇaiyā vēṇṭi
neṭuviṭaic ceṉṟateṉ ṉeñcu.

1. The Kadamba flowers
With stalks,
White as Balarama,
The conquering hero of the ploughshare,
And red petals
Have bloomed.
My heart
Journeying across

The long forest
Seeks already
The company of her shoulders
Her forearms
Bangled green.

2. The *'Ma-raa-am'* tree, which is having red-trunk
with flower-buds, gives a lovely appearance
like the complexion of the God Balarama,
Who uses plough for His weapon;
My thought hence is traversing the long forest way
and it's just to make the shoulders of my lady
Who's having the elbow adorned
with beautiful golden bracelets,
to be of help to me.

3. The Kadamba trees with lovely boughs white like the complexion of him who obtained victory with the plough as his weapon of war and with their tree trunks red in colour have bloomed; so my heart, with a view to secure for my embrace the shoulders of her on whose wrists shine rich (round) gold bangles, has already crossed the long jungly 'tract of land'.

20. வீறுசால் வேந்தன் வினையு முடிந்தன
ஆறும் பதமினிய வாயின – ஏறோ
டருமணி நாக மனுங்கச் செருமன்னர்
சேனைபோற் செல்லு மழை.

vīṟucāl vēntaṉ viṉaiyu muṭintaṉa
āṟum patamiṉiya vāyiṉa – ēṟo
ṭarumaṇi nāka maṉuṅkac cerumaṉṉar
cēṉaipōṟ cellu maḻai.

1. The king heroic -
His task has ended.
The path is clear, sweet,
Inviting and ready.
The rain-laden clouds
Are torturing
The crown-jewelled serpents

Like unto armies
Pouring arrows in the field
Of watering chieftains.

2. The war activities of the king of greatness
have come to an end;
The path has become firm and smooth for travel;
And the clouds are moving, like the army of the
king who wages war,
With the noise of the thunderbolt causing affliction
to cobras which are having
gems on their heads
(so, let us start for our home!).

3. The duties relating to the war of the renowned king are ended; the roads have become agreeably sweet to traverse; the clouds sending forth peals of thunder grieving the snakes with rare gems in their heads move along like a warring army (on the march). So it is time for us to return home.

21. பொறிமாண் புனைதிண்டேர் போந்த வழியே
சிறுமுல்லைப் போதெல்லாஞ் செவ்வி – நறுநுதற்
செல்வ மழைத்தடங்கட் சின்மொழிப் பேதைவாய்
முள்ளெயி றேய்ப்ப வடிந்து.

poṟimāṇ puṉaitiṇṭēr pōnta vaḻiyē
ciṟumullaip pōtellāñ cevvi – naṟunutaṟ
celva maḻaittaṭaṅkaṭ ciṉmoḻip pētaivāy
muḷḷeyi ṟēyppa vaṭintu.

1. The strong chariot
Carved magnificently
And set with contrivances
Traversed
By this very same route.
Look at the little mullai buds
Glistening sharp as the teeth
Of the fond maiden
Sparse in speech,
Of handsomely fair forehead,

Of cool, wide eyes –
Cool as fertilizing rains.

2. Throughout the route of the decorated and strong chariot fitted with excellent mechanism, which is on its return journey,
The buds of little 'mullai' flowers are getting sharp points and they look like the sharp teeth in the mouth of the damsel
Who's having a graceful perfumed forehead,
and large cold eyes like copious rain and who speaks not much but a few words!
(Yes, this is the season we should return home!)

3. All along the road by which the chariot came, the chariot well decorated and strong with many a unique mechanical device the little jasmine buds (about to bloom) with sharp ends resemble the sharp teeth in the mouth of the simple lady with a lovely fragrant forehead, with eyes wide and cool like copious showers who breathes out soft words.

22. இளையரு மீர்ங்கட் டயர வுளையணிந்து
புல்லுண் கலிமாவும் பூட்டிய – நல்லார்
இளநலம் போலக் கவினி வளமுடையார்
ஆக்கம்போற் பூத்தன காடு.

iḷaiyaru mīrṅkaṭ ṭayara vuḷaiyaṇintu
pulluṇ kalimāvum pūṭṭiya – nallār
iḷanalam pōlak kaviṉi vaḷamuṭaiyār
ākkampōṟ pūttaṉa kāṭu.

1. The attendants
Have put on
Winter garments.
Shaking their heads
The steeds proud,
Fed on grass,
Are harnessed
To the chariot.
The forests

Have grown lush
As the glow of youth
Of virtuous maidens,
And are filled with flowers
Plentiful as the riches
Of the opulent.

2. The attendants, after wearing their winter-robe
are attached to the chariot;
The sprightly horse which eats grass
is now wearing the hair-plume on its head;
It's at this time the forest tract, by getting the elegance
of the youthful gracefulness of ladies
of excellent qualities,
Gives a bright look like the wealth of those
who have regular income.

3. The servants put on the dress of the winter season; the proud horse with head-gear is yoked to the chariot; the forests getting beautiful like the youthful loveliness of good natured maids and like the prosperity of those with a good income put forth blooms.

23. கண்டிரண் முத்தங் கடுப்பப் புறவெல்லாந்
தண்டுளி யாலி புரளப் புயல்கான்று
கொண்டெழில் வானமுங் கொண்டன் றெவன்கொலோ
ஒண்டொடி யூடு நிலை.

kaṇṭiraṇ muttaṅ kaṭuppap puṟavellān
taṇṭuḷi yāli puraḷap puyalkāṉṟu
koṇṭeḻil vāṉamuṅ koṇṭaṉ ṟevaṉkolō
oṇṭoṭi yūṭu nilai.

1. Damsel
Decked with bangles brilliant!
All along the forest
Like unto scattered pearls
The chilled water-drops,
Little icicles –
Roll.
The clouds,

Drizzling rain,
Have spread
All over the sky-space.
Wherefore, then, this playful anger?

2. O, my damsel adorned with shining bracelets,
just behold there!
The cloud is covering the entire space of the sky
by its rain-fall,
And the cold water-drops which look like pearls
are getting collected at the spot;
And the hailstones are rolling o'er throughout the forest;
yes it's the promised time of our hero's return;
Why thou art in huffish mood, out of thy sulks!

3. O lady wearing lustrous bangles! Cool drops of water and hailstones like well developed pearls roll over in the entire forest; the clouds raining encompass the lovely sky in full; so where is the need to go into sulks?

24. எல்லா வினையுங் கிடப்ப வெழுநெஞ்சே
கல்லோங்கு கானங் களிற்றின் மதநாறும்
பல்லிருங் கூந்தல் பணிநோனாள் கார்வானம்
மெல்லவுந் தோன்றும் பெயல்.

ellā viṉaiyuṅ kiṭappa veḻuneñcē
kallōṅku kāṉaṅ kaḷiṟṟiṉ matanāṟum
palliruṅ kūntal paṇinōṉāḷ kārvāṉam
mellavun tōṉṟum peyal.

1. The forests
Of ranged rocks and hills
Waft with fragrance
Of elephants in heat.
Athwart the dark monsoon sky
The falling rain-clouds
Drizzle lightly.
My lady of black tresses
Of hair manifoldly done
Will no longer brook,

Despite my consoling words.
My heart!
Let all other tasks remain.
Come and let us go.

2. The must of rutting elephants is smelling throughout
   the forests having high mountains;
   And the rain has begun to shower slowly
   from the dark clouds;
   So, my lady who's having thick dark tresses would no longer
   bear patiently my word of return,
   O, my heart, start right now (to return home), leaving
   all other acts as they are.

3. The forests with lofty mountains fill with the smell of ruttish elephants; in the dark sky the rains slowly make their appearance; so my lady love with variously dressed black locks will no more patiently wait according to my word; O heart! Leave aside all the work on hand and arise (we will go).

25. கருங்கால் வரகின் பொரிப்போ லரும்பவிழ்ந்
திர்ந்தண் புறவிற் றெறுழ்வீ மலர்ந்தன
சேர்ந்தன செய்குறி வாரா ரவரென்று
கூர்ந்த பசலை யவட்கு.

karuṅkāl varakiṉ porippō larumpaviḻn
tīrntaṇ puṟaviṟ ṟeṟuḻvī malarntaṉa
cērntaṉa ceykuṟi vārā ravareṉṟu
kūrnta pacalai yavaṭku.

1. All along the forest,
   Wet and cool,
   Like unto the flakes
   Of Varagu corn
   Of black husk
   The theruzh buds
   Have opened and bloomed.
   All tokens
   Of the lord's return
   Have occurred.

Won't he be back home yet?
The damsel grows pale.

2. The buds of theruzh, have opened
   and bloomed in the cold forest,
   Like the parched grain of millet
   which is having black-coloured foot;
   Yes, the indications foretold by our hero have come true
   and the sallowness has spread
   o'er the body of this heroine,
   Since she has come to the conclusion
   that he won't return now as promised – what to do?

3. In the cool, cool jungle, the therezhvee buds open their petals and so bloom resembling the fried grain of the black stalked varagu plant; the signs specified by the hero have all appeared; so concluding that the hero will not return, the lady-love's sallowness has thickened in her.

26. நலமிகு கார்த்திகை நாட்டவ ரிட்ட
தலைநாள் விளக்கிற் றகையுடைய வாகிப்
புலமெலாம் பூத்தன தோன்றி சிலமொழி
தூதொடு வந்த மழை.

nalamiku kārttikai nāṭṭava riṭṭa
talaināḷ viḷakkiṟ ṟakaiyuṭaiya vākip
pulamelām pūttaṉa tōṉṟi cilamoḻi
tūtoṭu vanta maḻai.

1. Lady of sparse words sweet;
   The thonri flowers,
   Like unto the lamps
   Lit on the first day
   Of auspicious Karthigai month
   By every citizen,
   Have blossomed
   Beautifully
   All over the place.
   The rains
   Have also accompanied
   As harbingers.

2. O, damsel having soft speech, the glory lily* flowers have got the elegance of the first day lamp
Which is lighted serially by the natives to mark the beginning of prosperous 'Kaarthigai' festival
(of the land of Tamils)
And have bloomed throughout the tract
and the rain has come with the errand;
So, O, my lady, please bear for a while
(He will definitely return now).

3. O lady of few words! Lovely like the lamps lit by the people on the first day of the greatly welcome karthigai festival; the thondri blooms have blossomed everywhere; the rains have come as envoy (from our lord)!

27. முருகியம்போல் வான முழங்கி யிரங்கக்
குருகிலை பூத்தன கானம் – பிரிவெண்ணி
உள்ளா தகன்றாரென் றூடியாம் பாராட்டப்
பள்ளியுட் பாயும் பசப்பு.

murukiyampōl vāṉa muḻaṅki yiraṅkak
kurukilai pūttaṉa kāṉam – pirivеṇṇi
uḷḷā takaṉṟāreṉ ṟūṭiyām pārāṭṭap
paḷḷiyuṭ pāyum pacappu.

1. The clouds
Rattle like the tabors
Of forests and tribesmen.
The Kurukathi tendrils
Have unfurled into leaves
All along the forest.
If we continue to cherish
Our anger and sorrow
At our lord
That he had left us
Without considering
The suffering it causes,
Then
This paly sickness
Will sleep through the sheets.

2. The clouds are roaring like the sound
   raised by the beat of drum by mountaineers;
   And the leaves of 'kurukkathi'*
   have bloomed throughout the forest;
   Should thou resort to sulks assuming that our hero had
   proceeded as if separation is better
   Without considering thy distress, only the sallowness
   would swell and make thee lie on bed.

3. The clouds thundering like the beating of the Kurinchi drums, the leaves of the Karukathi trees have opened out; if we indulge excessively in sulks thinking that our lord deemed it beneficial to go away from us (in search of wealth) without bestowing any thought on our sad plight at his separation, then, verily, sallowness will creep into our bed (confine us to bed).

28. இமிழிசை வானம் முழங்கக் குமிழின்பூப்
பொன்செய் குழையிற் றுணர்தூங்கத் தண்பதஞ்
செவ்வி யுடைய சுரநெஞ்சே காதலியூர்
கவ்வை யழுங்கச் செலற்கு.

imiḻicai vāṉam muḻaṅkak kumiḻiṉpūp
poṉcey kuḻaiyiṟ ṟuṇartūṅkat taṇpatañ
cevvi yuṭaiya curaneñcē kātaliyūr
kavvai yaḻuṅkac celaṟku.

1. Resounding clouds
   Clap musical tunes.
   The Kumizh blossoms
   Like unto golden ear-ornaments
   Hang in bunches.
   My heart!
   Cool are the forests,
   Propitious and inviting.
   It's time for us to return
   To the hearth of our beloved
   Healing her suffering loneliness.

2. The roaring sound of the clouds is resounding
   and the flowers of 'Kumizh' are hanging in cluster

like the ear-jewels made of gold;
O, my heart, these forests are witnessing chill weather
and are wearing a graceful look
To enable us start returning to the town of my beloved
and our return would put an end to the unwarranted
rumour and idle talk in the town.

3. O heart! The sweet-turned clouds rumbling, the Kumizh blooms, blowing in hanging clusters like golden tresses, the forest paths with a view to facilitate our passage home to put an end to scandal in the heroine's village, have become cool and pleasant.

29. பொங்கரு ஞாங்கர் மலர்ந்தன தங்காத்
தகைவண்டு பாண்முரலுங் கானம் – பகைகொண்ட
லெவ்வெத் திசைகளும் வந்தன்று சேறுநாஞ்
செவ்வி யுடைய சுரம்.

poṅkaru ñāṅkar malarntaṉa taṅkāt
takaivaṇṭu pāṇmuraluṅ kāṉam – pakaikoṇṭa
levvet ticaikaḷum vantaṉṟu cēṟunāñ
cevvi yuṭaiya curam.

1. The groves
Have blossomed
In all directions.
The beautiful bees
Restless
Flit in the forest-bower
Humming a tune.
The contending clouds
Throng
From every side.
And the forests are cool.

2. All the groves are now full of blooming flowers of all kinds;
In the forest, the beautiful beetles which roam
here and there are singing;
The clouds rising in enmity have spread in all the directions;
And the forests are getting the graceful elegance
of the season.

So I must start right now,
for my home.

3. The groves have blossomed on all sides; the ever-moving lovely beetles sweetly hum; the clouds in fury uprising have spread over the entire sky; the jungles have become cool; so it is time for us to start (back home).

30. வரைமல்க வானஞ் சிறப்ப வுறைபோழ்ந்
திருநிலந் தீம்பெய றாழ – விரைநாற
ஊதை யுளரு நறுந்தண்கா பேதை
பெருமட நம்மாட் டுரைத்து.

varaimalka vāṉañ ciṟappa vuṟaipōḻn
tirunilan tīmpeya ṟāḻa – viraināṟa
ūtai yuḷaru naṟuntaṇkā pētai
perumaṭa nammāṭ ṭuraittu.

1. Fertilizing the hilly tracts,
Cleansing the skies,
And penetrating the rich soil
The sweet showers have fallen –
Fragrance everywhere,
The chill breeze babbles
Of the fond waiting
Of a fond woman.

2. The mountain region is flowering with fertility
and the cloud is being abundant;
The pleasant rain is falling and cutting the vast expanse
of earth, with its drops;
The sweet fragrance is spreading everywhere;
And the cold wind waffles in the sweet-scented
cold pleasure-grove;
It reminds me of the artlessness of my beloved
(O, my heart, I should return right now!).

3. The sweet rains enriching the hills and endowing the skies, pouring down in torrents and cutting across the vast earth, sweet odour emanates, the winter wind apprising us of the great simplicity of the lady love will stop without

moving at the cool fragrant grove (So drive the chariot home fast).

31. கார்ச்சே ணிகந்த கரைமருங்கி னீர்ச்சேர்ந்
தெருமை யெழிலே றெறிபவர் சூடிச்
செருமிகு மள்ளரிற் செம்மாக்குஞ் செவ்வி
திருநுதற் கியாஞ்செய் குறி.

kārccē ṇikanta karaimaruṅki ṉīrccērn
terumai yeḻilē ṟeṟipavar cūṭic
cerumiku maḷḷariṟ cemmākkuñ cevvi
tirunutaṟ kiyāñcey kuṟi.

1. The handsome buffalo
   Grown taller than
   The bounds of the clouded sky,
   Entwined in flowers and creepers
   That flowing waters
   Collect in neighbouring pools
   Looks up arrogantly
   As victorious wrestlers in war.
   The season of my return
   The token against which
   I asked the maiden
   Of fair forehead
   To wait, has come.

2. Passing the limit of the sky having clouds
   and reaching the waters adjourning the bund,
   The bull with the effort of the buffalo wears on its head,
   the dense creepers flung therein
   And gets intoxicated with joy, like the warrior at the battle;
   Yes, this is the season, indicated by me to my beloved
   who has elegant forehead, for my return!
   (O, Charioteer, impel please the chariot with celerity.)

3. The energetic male buffalo getting into the pool with bank higher than the cloud-spread sky, wearing the flowery creepers on its body proudly looks like the greatly valorous

warriors; such an hour is the time fixed by me to my lady love with lovely forehead as the hour of my return to her (So speed up the chariot, O charioteer!).

32. கடாஅவுக பாகதேர் காரோடக் கண்டே
கெடாஅப் புகழ்வேட்கைச் செல்வர் மனம்போற்
படாஅ மகிழ்வண்டு பாண்முரலுங் கானம்
பிடாஅப் பெருந்தகை நற்கு.

kaṭāavuka pākatēr kārōṭak kaṇṭē
keṭāap pukal̲vēṭkaic celvar man̲ampōr̲
paṭāa makil̲vaṇṭu pāṇmuraluṅ kān̲am
piṭāap peruntakai nar̲ku.

1. Charioteer!
Speed up the Chariot
After the speeding clouds;
The bees in unimpeded joy,
Like unto the happiness
Filling the hearts of the wealthy
Who work and will
For enduring fame,
Keep humming their ditties
To Pitava blossoms,
Magnificent in the forest.

2. Like the noble mind of the wealthy
who do only desire for undamaged fame,
The bees which are having undisturbed joy
are humming gaily before the 'pidava' plant
which is having majestic look in the forest;
O, charioteer, look at the cloud which is running fast
and impel please thy chariot with celerity
(So that I can see my love-lorn lady without delay!).

3. Like the heart of the rich desirous of faultless fame, the beetles of unadulterated happiness hum their tune before the munificent Pidava Plant (bush); O charioteer! Looking at the fleeting clouds, speed up the chariot.

33. கடனீர் முகந்த கமஞ்சூ லெழிலி
குடமலை யாகத்துக் கொள்ளப் பிறைக்கும்
இடமென வாங்கே குறிசெய்தேம் பேதை
மடமொழி யெவ்வங் கெட.

kaṭaṉīr mukanta kamañcū leḻili
kuṭamalai yākattuk koḷḷap piṟaikkum
iṭameṉa vāṅkē kuṟiceytēm pētai
maṭamoḻi yevvaṅ keṭa.

1. Speed up
   To redress and end
   The foolish blabbering
   Of the fond maiden;
   For I have promised to her
   And asked her to wait for my return
   Against the season
   When pregnant clouds
   Scooping sea-brine in her womb
   Pour down in rain
   Along the western hills.

2. The teeming clouds which drew sea-water
   are now pouring out
   O'er the body of western mountain, the rain-water
   which they're having;
   Yes, this is the time which I had specified then itself
   on my departure,
   As the time of my return, to cure the affliction
   of my soft-speaking lady
   (Hence, O Charioteer, please impel the chariot
   with celerity)!

3. To waft away her grief, I told my fond lady of simple words that when the pregnant clouds that had drunk their fill at the sea disgorge the waters over the western hills, that was the time of my return to her (So speed up the chariot).

34. விரிதிரை வெள்ளம் வெறுப்பப் பருகிப்
பெருவிறல் வானம் பெருவரை சேருங்
கருவணி காலங் குறித்தார் திருவணிந்த
ஒண்ணுதல் மாதர் திறத்து.

viritirai veḷḷam veṟuppap parukip
peruviṟal vāṉam peruvarai cēruṅ
karuvaṇi kālaṅ kuṟittār tiruvaṇinta
oṇṇutal mātar tiṟattu.

1. Our lord has asked our lady
   Of ornamental head-gear
   And of shinning forehead
   To wait against
   The season of his return
   When clouds of great glory
   Having drunk to their fill
   The brine of wave-tossed ocean
   Reach and rest
   On the tall mountains.

2. The clouds which are known for their high greatness,
   are reaching the high mountains
   After taking the water in abundance from the sea
   which is having spread-out waves;
   This is the time when the clouds are seen filled with water,
   which was specified by our hero to his beloved
   Who's having bright forehead and wearing head ornament
   as the time of his return
   (yes, he will return now).

3. The greatly mighty clouds, drinking the waters of the sea with lengthy waves, floating towards the high hills getting impregnated, such an hour was signified by the lord to the lady with bright forehead wearing the ornament of the head as the hour of his return home.

35. சென்றநங் காதலர் சேணிகந்தா ரென்றெண்ணி
ஒன்றிய நோயோ டிடும்பை பலகூர
வென்றி முரசி னிரங்கி யெழில்வானம்
நின்று மிரங்கு மிவட்கு.

ceṉṟanaṅ kātalar cēṇikantā reṉṟeṇṇi
oṉṟiya nōyō ṭiṭumpai palakūra
veṉṟi muraci ṉiraṅki yeḻilvāṉam
niṉṟu miraṅku mivaṭku.

1. She pines at the thought
That her lord
Has left her
And gone to distant climes.
She grows thin and pale
And suffers inwardly.
Pitying her lot,
The clouds that have risen —
Rumbling like drums
Victorious —
Stand,
And fall in showers.

2. This heroine has developed many afflictions
starting with the natural sallowness
O'er her thoughts that her lover had
to traverse a long distance
under orders of his Ruler to fight the enemy.
So, taking pity on her, the ascending clouds are roaring
like the triumph-drum and pouring down rain
(Yes, our hero will definitely return now, on seeing the
season's arrival).

3. Since the lady love thinking that her lord had traversed long distances is plunged in grief, the colour of her body getting sallow, the massive clouds, like the murasu proclaiming victory, thunders from on high (thus foretelling the hero's return) and shows its sympathy for the lady.

36. சிரல்வாய் வனப்பின வாகி நிரலொப்ப
ஈர்ந்தண் தளவந் தகைந்தன – சீர்த்தக்க
செல்வ மழைமதர்க்கட் சின்மொழிப் பேதையூர்
நல்விருந் தாக நமக்கு.

ciralvāy vaṉappiṉa vāki niraloppa
īrntaṇ taḷavan takaintaṉa – cīrttakka
celva maḻaimatarkkaṭ ciṉmoḻip pētaiyūr
nalvirun tāka namakku.

1. The wet and cool
   Alava blossoms
   Looking red
   Like the beak
   Of a kingfisher
   Glow beauteously
   Row after row.
   The home town
   Of our fond beloved
   Of few words
   And of cool wholesome eyes
   Rich like rain
   Shall be our destination.

2. The chilly golden jasmines are budding
   in captivating an array by each
   resembling the beauty of kingfisher's beak;
   Oh, it's time to reach the town of my wealthy lady,
   Who speaks not much but is pining for my arrival,
   with rain-like tearful lascivious eyes;
   A superb feast would be awaiting there,
   yes, I mean both my beloved and her delicacies!
   (yes, my charioteer, drive fast please.)

3. The greatly cool red jasmines like the beak of the halcyon bird, getting lovely have budded in rows; so let the greatly prosperous village of the lady love of sparing words with dignified eyes, cool like the rains become the place where we are to be given a grand feast.

37. கருங்கடல் மேய்ந்த கமஞ்சூ லெழிலி
இருங்க லிறுவரை யேறி யுயிர்க்கும்
பெரும்பதக் காலையும் வாரார்கொல் வேந்தன்
அருந்தொழில் வாய்த்த நமர்.

karuṅkaṭal mēynta kamañcū le<u>l</u>ili
iruṅka li<u>r</u>uvarai yē<u>r</u>i yuyirkkum
perumpatak kālaiyum vārārkol vēnta<u>n</u>
aruntoḻil vāytta namar.

1. Pasturing on black sea brine
Comely clouds pregnant
Have strayed up
The neighbouring ranges
Of rocks and hills
To unburden.
These are days
Of wealth and comfort.
Our lord,
Destined to serve the king,—
Won't he be back?

2. The teeming cloud, full of moisture, which had drunk
the waters of the black sea,
Had ascended to the top of high mountain
and now showers down as rain;
So would not our hero, who proceeded on royal orders
to the war-field, be returning now,
Even at this opportune time,
on accomplishing his act?
(Yes, he will return now!)

3. Even when the greatly impregnated clouds, drunk deep at the black sea, climbing up the great bouldered slopes of the hill pour down rain, even at such greatly opportune hour, would not our lord, who went on a royal expedition return home?

38. புகர்முகம் பூழிப் புரள வுயர்நிலைய
வெஞ்சின வேழம் பிடியோ டிசைந்தாடுந்
தண்பதக் காலையும் வாரா ரெவன்கொலோ
ஒண்டொடி யூடு நிலை.

pukarmukam pūḻip puraḷa vuyarnilaiya
veñciṉa vēḻam piṭiyō ṭicaintāṭun
taṇpatak kālaiyum vārā revaṉkolō
oṇṭoṭi yūṭu nilai.

1. The tall elephant
Of lasting anger
With his cow embraced

Rolls on mud,
His spotted front
All besmeared.
Even in this season,
Inviting and cool,
The lord has not cared to return.
Oh, Lady of shinning ornaments!
Of what avail,
This, your anger in dejection?

2. The high-ranking rutting elephants
    with their spotted face welting in the dust
Are joining with the female ones
    and playing in the cool freshet;
This is the time promised by our hero,
    but he has not yet returned,
    even after the starting of winter;
O, my lady adorned with shining bracelets,
    of what avail, shouldst at thou resort to sulk?
        (Please bear with this, he will soon return!)

3. Even at the cool and opportune hour when the mighty furious male-elephants play with the female elephants, with their pock-marked faces wallowing in the sand (mud), our lord has failed to return; so, O lady wearing lustrous bracelets! Of what avail is thy going into sulks?

39. அலவன்க ணேய்ப்ப வரும்பீன் றவிழ்ந்த
கருங்குர னொச்சிப் பசுந்தழை சூடி
இரும்புன மேர்க்கடி கொண்டார் பெருங்கௌவை
ஆகின்று நம்மூ ரவர்க்கு.

alavan̲ka ṇēyppa varumpīn̲ r̲avil̲nta
karuṅkura n̲occip pacuntal̲ai cūṭi
irumpun̲a mērkkaṭi koṇṭār peruṅkauvai
ākin̲r̲u nammū ravarkku.

1. The farm hands
Wearing the green foliage

Of Nochi on their heads,
Which yield buds
Like unto
The eyes of a crab,
That blossom later
Into bunches of black,
Have brought
The extending lands
Under the plough-staff.
Our lord, his non-return,
Has become
The talk of our town.

2. The cultivators have commenced their ploughing
of vast land suitable for dry grain,
Duly wearing the strung leaves of 'nocci'
which is having black-flower cluster,
Which have bloomed after bearing the bud,
like the eye of a crab;
And so the high calumny of countryside talk
has arisen in our village about our hero
(Since he has not returned yet, as promised).

3. The nochi plant has put forth buds, very like the eyes of the crab, and yielded clusters of blooms; wearing the green nochi leaves, the tillers have begun to plough the vast fields; so our village is filled with slander against our lord.

40. வந்தன செய்குறி வாரா ரவரென்று
நொந்த வொருத்திக்கு நோய்தீர் மருந்தாகி
இந்தின் கருவண்ணங் கொண்டன் றெழில்வானம்
நந்துமென் பேதை நுதல்.

vantaṉa ceykuṟi vārā ravareṉṟu
nonta voruttikku nōytīr maruntāki
intiṉ karuvaṇṇaṅ koṇṭaṉ ṟeḻilvāṉam
nantumeṉ pētai nutal.

1. "The given signs
Have come.
But the lord –
He hasn't come"
To one pining thus,
Suffering inwardly,
As a medicine
To cure her dejection,
The beauteous skies
Have turned
Black -
As the fruits of Eechai palm.
The forehead
On the fond maiden
Revives still,
As before.

2. O, my grumbling lady, thou hast suffered
    that our hero has not yet returned,
Despite the appearance of signs indicated by him;
Now, behold the teeming cloud!
It's getting the black colour
    like that of the dwarf wild date palm
And it has come as a cure-drug for thy suffering;
Thy forehead would also get its radiance back
(*Our hero would now return, since the season has arrived*)!

3. O tender-hearted lady! The day and hour fixed by our lord for his return to us have arrived; you have been grieving at the fact that he returns not as a cure for such a malady the lovely clouds have become dark in colour like the eechai fruits; your forehead will henceforth brighten up.

கார் நாற்பது

செய்யுள் முதற்குறிப்பகராதி

(எண்: செய்யுள் வரிசை எண்)

MUTAṞKUṞIPPAKARĀTI

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Mutarkurippakarāti

KAḶAVAḺI NĀṞPATU

In English Verse and Prose

KAḶAVAḺI NĀṞPATU

Text, Transliteration and Translations in
English Verse and Prose

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INTRODUCTION

Legend has it that an eminent *Chōla* King by name Chengannan (the red-eyed or the furious by nature) waged war against Kanaikkal Irumporai, a *Chēra* king and defeated him at *Kalumalam.* The victorious king had the vanquished ruler thrown behind bars. A poet named Poykaiyar of the *Chēra* kingdom, who was a well-wisher of the imprisoned *Chēra* king, ruminated over a ruse to have his friend released from *Kuṭavāyil* prison. As a social thinker, Poykaiyar was not unaware of the fact that even a cat or a dog loves a pat on its back and poor human beings will be flat after listening to a few words of praise. Perhaps he had the same wavelength of Plutarch who declared in public: "Those who are greedy of praise prove that they are poor in merit". The poet made an attempt at singing the glory of the *Chōla* king whose lands were perennially blessed with the ever-flowing river *kāviri,* a war drum that reverberated like thunder, and a chariot with all amenities and conveniences. The jewel-adorned broad-chested valorous and undaunted king *Chōla* too gave ear to everyone of the forty poems of Poet Poykaiyar. He was so carried away by the enchanting similes employed by the poet that the magnanimous king granted the poet's wish. Thus the court poet had his king released from prison.

The poems that paved the way for the release of the *Chēra* King are grouped under the title *Kaḷavali Nārpatu.* The word *kaḷavali* is a combination of two words: *kaḷam* + *vali.* Two different meanings are attributed to the word *kaḷam*: 1 battlefield and 2 threshing ground. *Vali* is the ground or path or way. Thus *kaḷavali* poems deal either with weapons of war and the havocs they are capable of causing in the battlefield or with the ploughshare that tills the ground and proves its yield on a little elevated place from the ground in the countryside.

Kaḷavali Nārpatu is a series of pen portraits, each one studded with an unusual image of the battlefield. Written in *Veṇpā* form, the work contains 41 poems and no scholar is ever able to pull out the intruder for as the title suggests, there can only be forty. And this is the only one among the 18 *Kīlkkaṇakku* works that belongs to *puram* (war) poetry.

Streams and streams of blood forming a river of blood, the elephants of the *Chēra* king slaughtered by the mighty warriors of the *Chōla* king,

the fallen elephants appearing like uprooted hills and their cut off trunks wriggling like fish while blood from the other part of the trunk dripping like precious red stones from a bag make lovely scenes. There is no sense of sorrow in the poet's voice but only joy brimming over as he describes the battlefield. He is all praise for the *Chōḻa* king and his mighty warriors. He speaks highly of their horses that are as good as tigers springing on the hills.

The severed trunks lying under the fallen white royal umbrellas appear like the black snake endeavouring to swallow the full moon. Kites soaring to the sky with the cut off hands of the soldiers appear as though the giant birds were seen with a five headed cobra in their beaks. Elephants drifted by the blood current resembled vessels tossed by waves in an ocean. And falling elephants touching the ground with their tusks appeared like a tiller turning the soil with silver ploughs.

Literary historians aver that *Kaḷavaḻi Nāṟpatu* belongs to the second phase of Tamil War Poetry. The war poems of the *Caṅkam* period are individual pieces that sang of different kings. The poets of that period never sang so many poems in praise of a single king. But *Kaḷavaḻi Nāṟpatu* is different. It sings of the glories of a single king in 41 *Veṇpās*. The work is in fact the harbinger of a later genre called *Paraṇi.*

Poykaiyar gives a gruesome picture of the atrocities of war and the havocs it is capable of causing. Mutilated corpses and carcasses, jet black crows turning red in colour after having gamboled on the flesh of the torn enemy soldiers, the elephants turning completely red – huh! Horrible. Yet through his similes the poet makes our heart light.

Kaḷavaḻi Nāṟpatu is the best illustration of the adage – "Pen is mightier than the sword." It was through his poems Poykaiyar melted the stony heart of King *Chōḻa* and paved way for the release of King *Chēra*. Two mangoes in one shot – that was the result of the poem.

Nothing is known about the poet Poykaiyar. *The Tamil Plutarch*, Simon Casie Chetty (1859) remains absolutely silent about the poet who wrote *Kaḷavaḻi Nāṟpatu*. Some scholars identify him as one of the first three Alwars and credits him as the author of *pāṭṭu-Iyal*.

KAḶAVAḺI NĀṞPATU

1. நாண்ஞாயி றுற்ற செருவிற்கு வீழ்ந்தவர்
வாண்மாய் குருதி களிறுழக்கத் – தாண்மாய்ந்து
முன்பக லெல்லாங் குழம்பாகிப் பின்பகல்
துப்புத் துகளிற் கெழூஉம் புனனாடன்
தப்பியா ரட்ட களத்து.

nāṇñāyi ṟuṟṟa ceruviṟku vīḻntavar
vāṇmāy kuruti kaḷiṟuḻakkat – tāṇmāyntu
muṉpaka lellāṅ kuḻampākip piṉpakal
tupput tukaḷiṟ keḻūum puṉaṉāṭaṉ
tappiyā raṭṭa kaḷattu.

1. In the field of battle
   Where the monarch of the land
   Of vitalizing waters
   Slaughtered his escaping foes,
   The gushing gore
   From the gaping wounds opened with swords
   Of those
   Who thronged in the morn
   Only to fall in the fight
   Slushed under the feet of elephants
   All through the forenoon
   Coagulated into red crystalline dust
   And rose up to the sky
   In the afternoon.

2. At the battlefield, where Chengatcholan the red-eyed
      King of the Chola kingdom watered by River
      Cauviri, has killed his enemies,
   The blood which was bleeding by pressing
      of the swords of the warriors
      who having reached at sunrise,
      had died at the Warfield,

On being stirred up by the male elephants with their feet
had turned like macerated slime during the forenoon;
And in the afternoon, it looks like the particles
of red-coral, spreading through out the sky.

3. The Chozha king Senganan of the riverine plains killed the erring enemies who had come to the field of battle in the morning; the war elephants ploughed with their feet the ground whereon gushed the blood from the sword wounds of the bodies of the enemy army. The ground became blood-miry in the morning sun; and in the evening the soil-soaked blood now becoming dry and broken was blown by the wind into the sky like coral dust.

2. ஞாட்பினு ளெஞ்சிய ஞாலஞ்சேர் யானைக்கீழ்ப்
போர்ப்பி லிடிமுரசி னூடுபோ மொண்குருதி
கார்ப்பெயல் பெய்தபிற் செங்குளக் கோட்டுக்கீழ்
நீர்த்தூம்பு நீருமிழ்வ போன்ற புனனாடன்
ஆர்த்தம ரட்ட களத்து.

ñāṭpiṉu ḷeñciya ñālañcēr yāṉaikkīḻp
pōrppi liṭimuraci ṉūṭupō moṇkuruti
kārppeyal peytapiṟ ceṅkuḷak kōṭṭukkīḻ
nīrttūmpu nīrumiḻva pōṉṟa puṉaṉāṭaṉ
ārttama raṭṭa kaḷattu.

1. In the field of battle
Where the monarch of the land
Of irrigating waters
Slaughtered his opponents,
In the space available in between
Lay the thundering battle drums
All uncovered
And crushed
Under the weight of elephants
And the blood collected therein
Oozed out
Like the spouting waterways
Discharging water
Into a crimson lake

In the rainy season
After the rainfall.

2. At the battlefield, where Chengatcholan the red-eyed
King of the Chola Kingdom
watered by River Cauviri,
has roared and killed his enemies,
The shining blood is flowering thro the wrappage-less drum
which roars like thunderbolt and lies
under the remaining male elephants of the army
which have fallen on the ground;
It looks as if the sluices at the bottom of the banks
of a tank, the water of which gets reddish colour
After the fall of rain in the rainy season,
are discharging that reddish water.

3. In the battlefield where the king of the riverine regions waged uproarious war and killed his enemies, the elephants (of the enemy king) fell dead and beneath them, through the thundering drums (of victory) with torn and broken sides, shining blood flowed out like water gushing out of the aqueduct beneath the bund of a red-soiled tank (full with water) after the winter rains.

3. ஒழுக்குங் குருதி யுழக்கித் தளர்வார்
இழுக்குங் களிற்றுக் கோடூன்றி யெழுவர்
மழைக்குரன் மாமுரசின் மல்குநீர் நாடன்
பிழைத்தாரை யட்ட களத்து.

oḻukkuṅ kuruti yuḻakkit taḷarvār
iḻukkuṅ kaḷiṟṟuk kōṭūṉṟi yeḻuvar
maḻaikkuraṉ māmuraciṉ malkunīr nāṭaṉ
piḻaittārai yaṭṭa kaḷattu.

1. In the field of battle
Where the monarch of the land
Of copious waters,
Of mammoth drums of war
Rattling like rain-laden clouds,
Slaughtered his vanquished foes,

Warriors weary
Wading through the spouting blood
Fell down
And struggled to their feet
Resting on
The horns of elephants
While in-swept drew
The whirling blood tide.

2. At the battlefield, where Chengatcholan the red-eyed
King who possesses the royal drums
which roar like thunder
and the river-watered Chola kingdom,
has killed his enemies,
The warriors who are stirring up the blood
which is flowing from the bodies of enemies
and getting collected there
And who are reeling
being unable to cross the same,
Are seen catching the tusks of the deceased elephants,
as supporting staff and rising up.

3. In the field of battle where the Chozha king of well watered riverine region with the huge drum (of victory) which sounded like the thunder of the clouds killed his erring opponents, the warriors who got tired by ploughing with their feet the blood flowing out of enemies invariably wounded and killed, propped themselves up with the broken tusks of elephants lying on the blood-miry ground.

4. உருவக் கடுந்தேர் முருக்கிமற் றத்தேர்ப்
பரிதி சுமந்தெழுந்த யானை – யிருவிசும்பிற்
செல்சுடர் சேர்ந்த மலைபோன்ற செங்கண்மால்
புல்லாரை யட்ட களத்து.

uruvak kaṭuntēr murukkimaṟ ṟattērp
pariti cumanteḻunta yāṉai – yiruvicumpiṟ
celcuṭar cērnta malaipōṉṟa ceṅkaṇmāl
pullārai yaṭṭa kaḷattu.

1. In the field of battle
Where Sen Kan Chozhan
Slaughtered the vanquished enemies,
Smashing the chariots of frightful speed
And lifting their wheels aloft
The elephants stood
Resembling the mountains
Where the hastening sun retires
In the lofty skies.

2. At the battlefield, where Chengatcholan the red-eyed
King of the Chola Kingdom,
has killed his enemies,
The elephants which destroyed the dreadful chariot,
have risen up thereafter, carrying its wheel above;
And it looks like the scene of the mountain reached
by the Sun, after traversing the vast sky.

3. In the battlefield where the king Senganmal killed his enemies, the elephants smashing the dreadful, fleet wheeled chariots, rose with the chariot wheel, on the bodies. This looked like the western mountains whereon the setting sun showed itself.

5. தெரிகணை யெஃகந் திறந்தவா யெல்லாம்
குருதி படிந்துண்ட காகம் – உருவிழந்து
குக்கிற் புறத்த சிரல்வாய் செங்கண்மால்
தப்பியா ரட்ட களத்து.

terikaṇai yekkan tirantavā yellām
kuruti paṭintuṇṭa kākam – uruvilantu
kukkir puratta ciralvāy ceṅkaṇmāl
tappiyā raṭṭa kaḷattu.

1. In the field of battle
Where Sen Kan Chozhan
Slaughtered his escaping foes,
From out of the wounds
All opened through
Piercing arrows and spears of steel
Gushed gore,

Feeding on which
The crow
Lost its hue and shape
Turned scarlet
Resembling *Kukkil's* exterior
And the inside of a *Siral's* beak.

2. At the battlefield, where Chengatcholan the red-eyed
King of the Chola Kingdom,
has killed his enemies,
The crows which are bathing in the blood which is flowing out
from the mouths of all wounds opened
by choice arrows and lances,
Have drunk it and thus lost
their original black complexion
and got the colour of the nape of crow-pheasant
And their beaks have also become
like those of the kingfisher.

3. In the field of battle when King Senganmal killed his erring enemies, blood gushed out from the many wounds inflicted in their bodies by choice arrows and spears. The crows dipping in and drinking the blood lost their identity and emerged with their outer form turned into red-feathered crow-pheasants with their beaks turned blood-red like those of the kingfisher.

6. நானாற் றிசையும் பிணம்பிறங்க யானை
யடுக்குபு பெற்றிக் கிடந்த – இடித்துரறி
யங்கண் விசும்பி ஞுருமெறிந் தெங்கும்
பெருமலைத் தூறெறிந் தற்றே யருமணிப்
பூணேந் தெழின்மார் பியறிண்டேர்ச் செம்பியன்
வேந்தரை யட்ட களத்து.

nān̲ār̲ r̲icaiyum piṇampir̲aṅka yān̲ai
yaṭukkupu per̲r̲ik kiṭanta – iṭitturar̲i
yaṅkaṇ vicumpi n̲urumer̲in teṅkum
perumalait tūr̲er̲in tar̲r̲ē yarumaṇip
pūṇēn tel̲in̲mār piyar̲iṇṭērc cempiyan̲
vēntarai yaṭṭa kaḷattu.

1. In the field of battle
Where Sen Kan Chozhan
Of handsome chest
Buckled in plated armour
Pressed with precious gems,
Of strong and speeding chariot,
Slaughtered the rival kings,
Here, there and in all directions fourfold
Fell to the ground numberless corpses
Hurled by the elephants
In heaps and mounds
As the clear sky space
When lightning strikes
And thunders roll
Hurled by winds
Is strewn with
Mountains of clouds.

2. At the battlefield, where Chengatcholan the red-eyed
King of the Chola Kingdom
Who's having an imposing breast,
wearing ornaments with precious gems inlaid
And who's having a fast moving and strong chariot,
has killed his enemies,
The corpses abounding in all the directions
and the carcasses of the elephants are getting
piled up one upon another;
It looks as if the thunderbolt which has fallen from the sky
has displaced the mountains
and has thrown them away everywhere.

3. The Chozha king Senganan of the mighty chest addressed with diamond-studded jewels and a fast wheeled mighty chariot killed his enemy king in the field of battle. There on all sides carcasses abounded and elephants killed were found fallen one over the other. The whole scene looked as if the clouds thundering from the lovely far-flung sky sent down a thunderbolt and broke down high mountains and scattered them all round.

7. அஞ்சனக் குன்றேய்க்கும் யானை யமருழக்கி
இங்கு லிகக்குன்றே போற்றோன்றுஞ் –செங்கண்
வரிவரான் மீன்பிறழுங் காவிரி நாடன்
பொருநரை யட்ட களத்து.

añcaṉak kuṉṟēykkum yāṉai yamaruḻakki
iṅku likakkuṉṟē pōṟṟōṉṟuñ – ceṅkaṇ
varivarāṉ mīṉpiṟaḻuṅ kāviri nāṭaṉ
porunarai yaṭṭa kaḷattu.

1. In the field of battle
   Where the monarch of the land
   Of Cauvery,
   Where the red-eyed fish
   Of frilled fin frisk and play,
   Slaughtered his opponents,
   Elephants
   Smeared in the battle gore
   Resembled blue hillocks
   Turned crimson
   By flamboyant jathilinga buds.

2. In the battlefield, where Chengatcholan the red-eyed
   King of the Chola Kingdom
   Who's ruling the land having River Cauviri,
   where red-eyed murrels with streaks therein
   are flopping and leaping,
   has killed his enemies,
   The elephants which were looking like blue mountains,
   after ravaging at war,
   Are now appearing like the vermilion hills,
   with their reddish colour.

3. The Chozha king Sengannan of the Cauvery region where red-eyed and striped Varal fish shining roll killed his enemies in the battle field. These elephants resembling dark hills fighting a bloody war looked like vermilion hillocks.

8. யானைமேல் யானை நெரிதர வானாது
கண்ணேர் கடுங்கணை மெய்ம்மாய்ப்ப – எவ்வாயும்
எண்ணருங் குன்றிற் குரீஇயினம் போன்றவே
பண்ணா ரிடிமுரசிற் பாய்புன னீர்நாடன்
நண்ணாரை யட்ட களத்து.

yāṉaimēl yāṉai neritara vāṉātu
kaṇṇēr kaṭuṅkaṇai meymmāyppa – evvāyum
eṇṇaruṅ kuṉṟiṟ kurīiyiṉam pōṉṟavē
paṇṇā riṭimuraciṟ pāypuṉa ṉīrnāṭaṉ
naṇṇārai yaṭṭa kaḷattu.

1. In the field of battle
   Where the monarch of the land
   Of fertilizing waters
   That thundered
   Like wardrums in décor
   Slaughtered his opponents,
   Elephants rushed against elephants
   Every pore of their skin
   Pierced through and through
   By arrows
   Leaving wounds
   Resembling the eyes of women.
   The elephants
   Resembled hillocks
   With swarms of little birds.

2. In the battlefield, where Chengatcholan the red-eyed
   King of the Chola kingdom
   Who's possessing the decorated thundering drum
   and the land where water of River Cauviri is flowing,
   The deadly arrows which look like the eyes of ladies
   are darting in all directions
   Making the elephants fall one upon another
   and covering their bodies fully
   It looks as if the small birds are flocking together
   on innumerable mountains.

3. The king of the region of the Cauvery in which water
   flowed sounding like well-tuned drum, killed his enemies

in the battle ground. There were elephants struck down, fell one over another and with the fast flying (lovely ladies') eye-like arrows unintermittently piercing their bodies all over and so covering them looked like numberless hillocks whereon perched flocks of sparrows (little birds).

9. மேலோரைக் கீழோர் குறுகிக் குறைத்திட்ட
காலார் சோடற்ற கழற்கா லிருங்கடல்
ஊணில் சுறாபிறழ்வ போன்ற புனனாடன்
நேராரை யட்ட களத்து.

mēlōraik kīḻōr kuṟukik kuṟaittiṭṭa
kālār cōṭaṟṟa kaḻaṟkā liruṅkaṭal
ūṇil cuṟāpiṟaḻva pōṉṟa puṉaṉāṭaṉ
nērārai yaṭṭa kaḷattu.

1. In the field of battle
Where the king of the land
Of flowing waters
Slaughtered the unrighteous,
The warriors on foot
From below
Rushed against
The horsemen
High above
And hacked off the plated legs.
The severed limbs
Adorned with ankle-rings
Twisted and turned
Like twirling sharks
Hungering for prey.

2. At the battlefield, where Chengatcholan the red-eyed
King of the Chola Kingdom
Who's reigning the land where River Cauviri flows,
has killed his enemies,
The anklets-wearing legs of warriors of cavalry and elephantry
have been hewed and cut off along with the leggings
by the infantry who are fighting from the ground;
And those severed legs look like the sharks

which are flopping in the big sea,
without getting any food.

3. In the field of battle where the king of the riverine plains killed his enemies, the legs wearing anklets of valour and the plated leg-wear cut down by foot-soldiers from riders on horsebacks rolled in the sea of blood like the hungry sharks swimming in the far-flung ocean.

10. பல்கணை யெவ்வாயும் பாய்தலிற் செல்கலா
தொல்கி யுயங்குங் களிறெல்லாந் – தொல்சிறப்பிற்
செவ்வலங் குன்றம்போற் றோன்றும் புனனாடன்
தெவ்வரை யட்ட களத்து.

palkaṇai yevvāyum pāytaliṟ celkalā
tolki yuyaṅkuṅ kaḷiṟellān – tolciṟappiṟ
cevvalaṅ kuṉṟampōṟ ṟōṉṟum puṉaṉāṭaṉ
tevvarai yaṭṭa kaḷattu.

1. In the field of battle
Where the monarch of the land
Of vitalizing waters
Slaughtered his repugnant foes,
As weapons of every kind
Flew and pierced
Every limb,
The elephants,
Unable to move,
Stood motionless
Like the mountain Meru
Of ancient fabled fame.

2. In the battle-field, where Chengatcholan the red-eyed
King of the Chola Kingdom,
watered by River Cauviri,
has killed his enemies,
All the elephants having fainted on account of the darting
Of innumerable arrows over all parts of their bodies
Are suffering much, without being able to proceed further
And are tottering;

And they thus look like the red Hills
of age-old fame.

3. In the battlefield where the king of the riverine plains killed his foes, the elephants with innumerable arrows shooting into all parts of their body found themselves unable to move forward; so they staggered and suffered greatly. In such a condition they looked like the old famed red ochre mounds.

11. கழுமிய ஞாட்பினுண் மைந்திழந்தா ரிட்ட
ஒழிமுரச மொண்குருதி யாடித் – தொழின்மடிந்து
கண்காணா யானை யுதைப்ப விழுமென
மங்குன் மழையின் திரு மதிராப்போர்ச்
செங்கண்மா லட்ட களத்து.

kaḻumiya ñāṭpiṉuṇ maintiḻantā riṭṭa
oḻimuraca moṇkuruti yāṭit – toḻiṉmaṭintu
kaṇkāṇā yāṉai yutaippa viḻumeṉa
maṅkuṉ maḻaiyiṉ tiru matirāppōrc
ceṅkaṇmā laṭṭa kaḷattu.

1. In the field of battle
Where Sen Kan Chozhan
Unperturbed in war
Slaughtered his foes,
Losing their might
In the jostling fight
Men let fall
The drums of war
Which
Half-sunk in the luminous gore
Lost their native resound
And mumbled
Like rain-laden clouds
When elephants eyeless tumbled against them.

2. In the battle-field, where Chengatcholan the red-eyed
King of the Chola Kingdom
Who never gets startled in waging wars,
has killed his enemies,

The war drums left behind by the warriors
who lost their strength,
Having got immersed in abundant blood,
Are kicked by the elephants, which after having lost their eyes
On account of the wounds inflicted by the forces,
Have left their warfare action;
And they (the war-drums) are thus resounding as thunder,
by such kicking.

3. In the field of battle where the unfaltering fighter Senganmal killed his foes, the war drums relinquished in the thick of the fight (and ceased to be beaten) by weakened (wounded) soldiers dipping in the shining blood and ceasing to be of service as of old, now killed by blinded elephants mumbled.

12. ஓவாக் கணைபாய வொல்கி யெழில்வேழந்
தீவாய்க் குருதி யிழிதலாற் செந்தலைப்
பூவலங் குன்றம் புயற்கேற்ற போன்றவே
காவிரி நாடன் கடாஅய்க் கடிதாகக்
கூடாரை யட்ட களத்து.

ōvāk kaṇaipāya volki yeḻilvēḻan
tīvāyk kuruti yiḻitalāṟ centalaip
pūvalaṅ kuṉṟam puyaṟkēṟṟa pōṉṟavē
kāviri nāṭaṉ kaṭāayk kaṭitākak
kūṭārai yaṭṭa kaḷattu.

1. In the field of battle
Where the king of the land of Cauvery
Slaughtered the unfriendly foes
In spiteful speed,
The handsome elephants
Grew weak in limbs
In the endless pouring of arrows;
And smeared in smirching blood
Flamboyant
Resembled
Hillocks of red rock
After a drench of rain.

2. In the battlefield, where Chengatcholan the red-eyed
   King of the Chola Kingdom where River Cauviri flows,
   Has killed his enemies in quick succession
   By driving his forces,
   As the dynamic elephants having fainted
   On account of incessant piercing of arrows,
   Are pouring down heavy blood of the colour of fire;
   And they look as if the Red Hills having red colour area
   are bathing in the fall of rain.

3. In the field of battle where the king of the Cauvery region killed his enemies making a furious attack with his army, the stately elephants continuously pierced by arrows became enfeebled with fire-like blood flowing down their bodies. In such a plight they looked like crimson mounds of sand drenched by rain.

13. நிரைகதிர் நீளெஃக நீட்டி வயவர்
வரைபுரை யானைக்கை நூற – வரைமேல்
உருமெறி பாம்பிற் புரளுஞ் செருமொய்ம்பிற்
சேஎய்பொரு தட்ட களத்து.

niraikatir nīḷeḵka nīṭṭi vayavar
varaipurai yāṉaikkai nūṟa – varaimēl
urumeṟi pāmpiṟ puraḷuñ cerumoympiṟ
cēeyporu taṭṭa kaḷattu.

1. In the field of battle
   Where Sen Kan Chozhan
   Of battle-strong
   Fought against and vanquished his foes,
   Warriors
   Lifting up their long sparkling swords
   Well behind
   Their heads and shoulders
   Chopped off
   The trunks of elephants
   Resembling hillocks
   And the severed trunks
   Rolled on the ground

Like pythons hit
By a stroke of lightning.

2. In the battle-field, where Chengatcholan the red-eyed
King of the Chola Kingdom
Who is renowned for his prowess at war-field,
Has killed his enemies,
His warriors had drawn out their long swords
Of swarming radiance and cut down the trunks
Of mountain-like elephants;
And the trunks so butchered are rolling over
Like the thunder-struck snakes
Of the mountain.

3. In the field of battle where the redoubtable warrior king fought and killed his enemies, warriors holding aloft their long scintillating swords cut down the mountainous elephants' trunks which dropping on the ground writhed like huge snakes on the mountain struck down by a thunderbolt.

14. கவளங்கொள் யானையின் கைதுணிக்கப் பட்டுப்
பவளஞ் சொரிதரு பைபோற் றிவளொளிய
வொண்செங் குருதி யுமிழும் புனனாடன்
கொங்கரை யட்ட களத்து.

kavaḷaṅkoḷ yāṉaiyiṉ kaituṇikkap paṭṭup
pavaḷañ coritaru paipōṟ ṟivaḷoḷiya
voṇceṅ kuruti yumiḻum puṉaṉāṭaṉ
koṅkarai yaṭṭa kaḷattu.

1. In the field of battle
Where the king of the land
Of copious waters
Slaughtered the foes from Kongu,
The trunks of elephants
Used to lift balls of rice
Now dismembered
Resembled huge sacks
Scattering coralline beads
As scarlet blood
Strained through them.

2. In the battle-field, where Chengatcholan the red-eyed
   King of the Chola Kingdom watered by River Cauvirri,
   Has killed the warriors of Kongu country,
   The elephants which usually take balls of rice,
   Now on getting their trunks cut down,
   Are discharging shining blood,
   Which is like the act of a cobra
   Effusing shining red-coral.

3. In the battlefield where the king Senganan of the riverine plains killed the Kongars the elephants' trunks with which food was taken were cut down and shinning blood gushed out of such severed trunks like corals pouring out of a bag.

15. கொல்யானை பாயக் குடைமுருக்கி யெவ்வாயும்
புக்கவா யெல்லாம் பிணம்பிறங்கத் – தச்சன்
வினைபடு பள்ளியிற் றோன்றுமே செங்கட்
சினமால் பொருத களத்து.

kolyāṉai pāyak kuṭaimurukki yevvāyum
pukkavā yellām piṇampiṟaṅkat – taccaṉ
viṉaipaṭu paḷḷiyiṟ ṟōṉṟumē ceṅkaṭ
ciṉamāl poruta kaḷattu.

1. In the field of battle
   Where Sen Kan Chozhan
   Of great rage
   Fought against his foes,
   Everywhere
   Fell to pieces
   The flagmasts and umbrellas
   As elephants
   Enraged to killing
   Rushed here and there;
   Carcasses piled and scattered
   In all places
   Resembling
   A carpenter's place of work.

2. In the battle-field, where Chengatcholan
   the indignant red-eyed King of the Chola kingdom,

has killed his enemies,
As his murderous elephants are breaking
their royal umbrellas and pouncing on
in all the directions,
All the places they have so entered have become
the places of piles of corpses;
And they look like the workshops where carpenters
are engaged in carpentry.

3. In the battlefield where the furious king Senganmal waged war, deadly elephants, attacked and destroyed all round the royal umbrellas of enemies and in the places where the elephants entered (in the fray) corpses lay scattered and the whole field looked like the place where carpenters worked.

16. பரும வினமாக் கடவித் தெரிமறவர்
ஊக்கி யெடுத்த வரவத்தி னார்ப்பஞ்சாக்
குஞ்சரக் கும்பத்துப் பாய்வன குன்றிவரும்
வேங்கை யிரும்புலி போன்ற புனனாடன்
வேந்தரை யட்ட களத்து.

paruma viṉamāk kaṭavit terimaṟavar
ūkki yeṭutta varavatti ṉārppañcāk
kuñcarak kumpattup pāyvaṉa kuṉṟivarum
vēṅkai yirumpuli pōṉṟa puṉaṉāṭaṉ
vēntarai yaṭṭa kaḷattu.

1. In the field of battle
Where the king of the land
Of flowing waters
Slaughtered the rival kings,
The horses in armored plates
Driven by the choicest of horsemen
Neighed in resounding echoes
And jumped on the heads
Of elephants fearless
Resembling
Tigers of ferocity
Pouncing on prey
Among the hills.

2. In the battlefield, where Chengatcholan the red-eyed
   King of the Chola Kingdom watered by river Cauviri,
   Has killed his enemy king,
   The destroyers of fine race which are having saddles,
   Being ridden by the warriors of excelling prowess,
   Are raising great tumultuous noise and pouncing on
   The frontal globe of the prehead of elephants
   Which do not get frightened by the said noise;
   It looks like the act of a large tiger
   Which is rushing at a huge mountain.

3. In the field of war where king Senganmal of the riverine plains killed his enemy kings, saddled horses in battle array, ridden by courageous cavalrymen, spring on the forehead of elephants which are unmoved by the great uproar raised by warriors with gusto. Such action of the steeds looked like the large striped tiger springing on a rock.

17. ஆர்ப்பெழுந்த ஞாட்பினு ளாளா ளெதிர்த்தோடித்
தாக்கி யெறிதர வீழ்தரு மொண்குருதி
கார்த்திகைச் சாற்றிற் கழிவிளக்குப் போன்றனவே
போர்க்கொடித் தானைப் பொருபுன னீர்நாடன்
ஆர்த்தம ரட்ட களத்து.

ārppeḻunta ñāṭpiṉu ḷāḷā ḷetirttōṭit
tākki yeṟitara vīḻtaru moṇkuruti
kārttikaic cāṟṟiṟ kaḻiviḷakkup pōṉṟaṉavē
pōrkkoṭit tāṉaip porupuṉa ṉīrnāṭaṉ
ārttama raṭṭa kaḷattu.

1. In the field of battle
   Where the king
   Of an army of flag-marchers,
   And of a land
   Of waters embattling with the banks,
   Slaughtered his arrogant foes;
   In that resounding field
   Warrior against warrior
   Dashed and ran,
   Attacked and threw

Their weapons,
The ample blood
Shed shone
Like very many lamps
On karthigai festival.

2. At the battlefield, where Chengatcholan the red-eyed King
Of the Chola kingdom who is having a mighty army
with the war-flag on its van
And who's having a river-watered kingdom
With River Cauviri of dashing waves,
Has roared and killed his enemies,
The shining blood is flowing down
From the wounded warriors on both sides
Who're moving towards and attacking one another
By throwing missiles in the tumultuous battle;
It's looking like the scene of a large number of earthen lamps
Which every house is beautifully lit with,
On the full moon day of Karthikai month

3. Chozhan Senganan, the possessor of a war-flag and ruler of the land where the waters of the river Kaveri beat against the banks, wages war with great uproar and kills many an enemy in the field of battle. In such a noisy battlefield soldier dashes against soldier and throws the javelin, in consequence whereof, the shining blood that gushes down from the warriors resembles the many glowing lamps lit during the Karthigai festival.

18. நளிந்த கடலுட் டிமிறிரை போலெங்கும்
விளிந்தார் பிணங்குருதி யீர்க்குந் – தெளிந்து
தடற்றிடங் கொள்வாட்டளை யவிழுந் தார்ச்சேஎய்
உடற்றியர் ரட்ட களத்து.

naḷinta kaṭaluṭ ṭimiṟirai pōleṅkum
viḷintār piṇaṅkuruti yīrkkun – teḷintu
taṭaṟṟiṭaṅ koḷvāṭṭaḷai yaviḻun tārccēey
uṭaṟṟiyar raṭṭa kaḷattu.

1. In the field of battle
Where the youthful Sen Kan Chozhan
Of sword that handsomely fits
The easily identifiable sheath
Slaughtered his angering foes,
The swift current of blood
Swept away the corpses
Resembling
The waves of the wide sea
And the swirling vessels in tide.

2. At the battlefield, where Chengatcholan the red-eyed
King of the Chola Kingdom
Who possesses the bright sword which occupies
The interior space of the ornamental scabbard
And who is wearing the garland of blossomed flowers,
Has killed his enemies who have enraged him,
The blood-flood is dragging along
The heap of corpses in all the directions,
Like the waves in the sea which is vast in extent,
Are dragging boats with persons therein.

3. In the field of battle where the king Sengannan bearing a shining sword in the scabbard and wearing a loosening garland (round his neck) killed his enemies who infuriated him, the heaps of corpses were tossed about by waves of blood as boats by billows in the deep sea.

19. இடைமருப்பின் விட்டெறிந்த வெஃகங்கான் மூழ்கிக்
கடைமணி கான்வரத் தோற்றி – நடைமெலிந்து
முக்கோட்ட போன்ற களிறெல்லா நீர்நாடன்
புக்கம ரட்ட களத்து.

iṭaimaruppi<u>n</u> viṭṭe<u>r</u>inta ve<u>k</u>kaṅkā<u>n</u> mū<u>l</u>kik
kuṭaimaṇi kā<u>n</u>varat tō<u>r</u><u>r</u>i – naṭaimelintu
mukkōṭṭa pō<u>n</u><u>r</u>a kaḷi<u>r</u>ellā nīrnāṭa<u>n</u>
pukkama raṭṭa kaḷattu.

1. In the field of battle
Where the king of the land

Of copiously flowing waters
Fought in person and slew his foes,
The piercing steel
Sank deeply into the flesh
In between the two horns
Leaving only its handle in sight.
The elephant
Unable to move or sink
Seemed to have grown
Three horns.

2. In the battlefield, where Chengatcholan the red-eyed
King of the Chola Kingdom watered by river Cauviri,
Has entered and killed his enemies,
With the spear flung at the middle of the tusks,
The shaft of the spear being thrust in the tusks
And its handle alone being sighted,
All the elephants so seen faltering are looking
As if they're having three tusks.

3. In the battlefield where the king of the riverine plains entering killed his enemies, the javelins aimed and thrown between the tusks of elephants pierced to the depth of the extreme joint which was visible. The javelins thus sticking up between the tusks of elephants looked as if the animals which now appeared greatly weakened had three tusks instead of two!

20. இருசிறக ரீர்க்குப் பரப்பி யெருவை
குருதி பிணங்கவருந் தோற்றம் – அதிர்விலாச்
சீர்முழாப் பண்ணமைப்பான் போன்ற புனனாடன்
நேராரை யட்ட களத்து.

iruciṟaka rīrkkup parappi yeruvai
kuruti piṇaṅkavarun tōṟṟam – atirvilāc
cīrmuḻāp paṇṇamaippāṉ pōṉṟa puṉaṉāṭaṉ
nērārai yaṭṭa kaḷattu.

1. In the field of battle
Where the king of the land
Of flowing waters

Slew his opposing foes,
The vultures
Flapping their feathers
Under the two wings
Gorged at the corpses
Drenched in gore;
The spectacle and sound
Resembling
A musician and his small drum
And the perfectly rhythmic beats.

2. In the battlefield, where Chengatcholan the red-eyed
King of the chola kingdom watered by river Cauviri,
Has killed his enemies,
The scene of vultures spreading their wings
And seizing the corpses from which blood is flowing out,
Appears as if one who is trying to set tune
His drum which raises no tremolo.

3. In the battlefield where the king of the riverine plains killed his enemies, the eagles spreading the roots of their wings wide and clawing the bloody corpses looked like a person setting right the drums lacking the proper tune.

21. இணைவே லெழின்மருமத் திங்கப்புண் கூர்ந்து
கணையலைக் கொல்கிய யானை – துணையிலவாய்த்
தொல்வலி யாற்றித் துளங்கினவாய் மெல்ல
நிலங்கால் கவரு மலைபோன்ற செங்கட்
சினமால் பொருத களத்து.

iṇaivē leḻiṉmarumat tiṅkappuṇ kūrntu
kaṇaiyalaik kolkiya yāṉai–tuṇaiyilavāyt
tolvali yāṟṟit tuḷaṅkiṉavāy mella
nilaṅkāl kavaru malaipōṉṟa ceṅkaṭ
ciṉamāl poruta kaḷattu.

1. In the battlefield
Where Sen Kan Chozhan
Of great fury
Fought and slew,

The entwined spears
Penetrated deep
Into their breasts;
And the elephants
Grown weak in limbs
By the shifting steel
With no drivers to guide
Shorn of their strength
Shivered and fell
Grasping the land with their legs
Sinking in the land with their legs
Sinking in slow degrees
As mountains slide
Flattened to the ground.

2. In the battlefield, where Chengatcholan the red-eyed
King of the Chola kingdom, has waged war,
The elephants which have excessive wounds
On account of the brace spears going deep
Into their beautiful breasts,
And have got fainted by the distress
Caused by the infliction of arrows,
Are now derelicts which have lost
Their earlier strength and are now drooping;
They thus look like mountains which are grasping
The land with their legs.

3. In the field of battle where the king Senganmal waged war, well-fitted out javelin's piercing their strong breasts and wounding them deeply, and greatly staggered by the fast flying arrows, the elephants losing their riders and losing their wonted strength trembling collapsed on the ground, looking like mountains, grasping the earth with their legs.

22. இருநிலஞ் சேர்ந்த குடைக்கீழ் வரிநுதல்
ஆடியல் யானைத் தடக்கை யொளிறுவாள்
ஓடா மறவர் துணிப்பத் துணிந்தவை
கோடுகொ ளொண்மதியை நக்கும்பாம் பொக்குமே
பாடா ரிடிமுரசிற் பாய்புன னீர்நாடன்
கூடாரை யட்ட களத்து.

irunilañ cērnta kuṭaikkīḻ varinutal
āṭiyal yāṉait taṭakkai yoḷiṟuvāḷ
ōṭā maṟavar tuṇippat tuṇintavai
kōṭuko ḷoṇmatiyai nakkumpām pokkumē
pāṭā riṭimuraciṟ pāypuṉa ṉīrnāṭaṉ
kūṭārai yaṭṭa kaḷattu.

1. In the field of battle
   Where the king of the land of copious waters
   Of battle drums
   Resounding like thunder
   Slaughtered his envious foes
   As warriors
   Who never showed their back to the field
   Hacked and whacked,
   The swaying trunks of victorious elephants
   Of ash-lined foreheads now dismembered
   Writhed in the field under the white umbrellas
   Resembling the dark serpent
   That swallows
   The white shining moon.

2. At the battlefield, where Chengatcholan the red-eyed
   King of the Chola kingdom
   Who possesses the royal drum
   Which is like roaring thunder
   And the River Cauviri which has flowing waters,
   Has killed his enemies,
   His warriors who are holding glittering swords
   And who would never show their back in defeat,
   Have cut off the long trunks of victorious elephants
   Having streaks on the foreheads;
   And the trunks so severed and which are now
   Lying near the royal umbrellas
   Which have fallen on earth,
   Look like the snakes which touch the brilliant moon
   Which has a cusp.

3. In the battlefield where the king of the plains where rivers flow, the possessor of drums sounding like great thunder,

killed his enemies, unfleeing warriors with flashing swords cut down the long trunks of victorious elephants with striped foreheads. The trunks so cut down looking like the snake licking full moon (the earth's shadow darkening the full moon) lay by the side of the royal white umbrellas knocked down in the field.

23. எற்றி வயவ ரெறிய நுதல்பிளந்து
நெய்த்தோர்ப் புனலு ணிவந்தகளிற் றுடம்பு
செக்கர்கோள் வானிற் கருங்கொண்மூப் போன்றவே
கொற்றவேற் றானைக் கொடித்திண்டேர்ச் செம்பியன்
செற்றாரை யட்ட களத்து.

eṟṟi vayava reṟiya nutalpiḷantu
neyttōrp puṉalu ṇivantakaḷiṟ ṟuṭampu
cekkarkōḷ vāṉiṟ karuṅkoṇmūp pōṉṟavē
koṟṟavēṟ ṟāṉaik koṭittiṇṭērc cempiyaṉ
ceṟṟārai yaṭṭa kaḷattu.

1. In the battlefield
Where Sen Kan Chozhan
Of an army of victorious spears,
And of chariots
Strongly built and flagged,
Slew his opposing foes,
The dead carcasses of elephants
On which the warriors tumbled
Their foreheads blown
And sunk in the fury and mire
Of blood
Resembled
Black clouds in a scarlet sky.

2. In the battlefield, where Chengatcholan the red-eyed
King of the Chola kingdom
Who possesses a victorious force of spearmen
And a strong chariot which has a tremulous standard,
Has killed his enemies,
The bodies of the elephants over which the blood is flowing
On account of breaking of their foreheads

By throwing of arms by the warriors,
Look like the black clouds on the red-sky.

3. In the battlefield where the Chozha king Senganan, the owner of a victorious spear-borne army and a flagged strong chariot, killed his enemies, the bodies of elephants whose foreheads were split by weapons of war aimed against them by warriors dipping and floating in the pool of blood, looked like black clouds in a red-hued sky.

24. திண்டோண் மறவ ரெறியத் திசைதோறும்
பைந்தலை பாரிற் புரள்பவை – நன்கெனைத்தும்
பெண்ணையந் தோட்டம் பெருவளி புக்கற்றே
கண்ணார் கமழ்தெரியற் காவிரி நீர்நாடன்
நண்ணாரை யட்ட களத்து.

tiṇṭōṇ maṟava reṟiyat ticaitōṟum
paintalai pāriṟ puraḷpavai – naṉkeṉaittum
peṇṇaiyan tōṭṭam peruvaḷi pukkaṟṟē
kaṇṇār kamaḻteriyaṟ kāviri nīrnāṭaṉ
naṇṇārai yaṭṭa kaḷattu.

1. In the field of battle
Where the king of the land of Cauvery,
Of fragrant and eye-filling garlands,
Slew his unfriendly foes;
Thrown by warriors
Strong and broad-shouldered,
In all directions,
Rolled in mud
The greenish-brown heads;
And as these grew in number
Resembled
A typhoon in a palm grove.

2. In the battlefield, where Chengatcholan the red-eyed
King of the Chola kingdom having River Cauviri,
Who is wearing fragrant garland
Which is so pleasing to the eyes,
Has killed his enemies,

The black-haired heads of the enemies are tumbling
O'er the ground in all the directions
On account of throwing of swords by his warriors
Who're having strong shoulders;
And they look like the rolling over of palmyra fruits
On account of the entry and blowing of gale
In palmyra grove.

3. In the battlefield where the king of the Cauvery region wearing lovely sweet-smelling garlands killed his enemies, because of the sword cuts by strong-shouldered warriors' black heads (cut down) rolled on the ground on all sides and looked as if a violent storm blew over a palmyra grove (knocking down the black fruits and rolling them all round).

25. மலைகலங்கப் பாயு மலைபோ னிலைகொள்ளாக்
குஞ்சரம் பாயக் கொடியெழுந்து – பொங்குபு
வானந் துடைப்பன போன்ற புனனாடன்
மேவாரை யட்ட களத்து.

malaikalaṅkap pāyu malaipō ṉilaikoḷḷāk
kuñcaram pāyak koṭiyeḻuntu – poṅkupu
vāṉan tuṭaippaṉa pōṉṟa puṉaṉāṭaṉ
mēvārai yaṭṭa kaḷattu.

1. In the field of battle
Where the king of the land
Of copious waters
Slew the advancing foes,
Elephants standing firm
Uprooted other elephants
Like mountains uprooting mountains
And the flags afluttering
Flew up and furled
As if
Cleansing the skies.

2. In the battlefield, where Chengatcholan the red-eyed King of the Chola kingdom watered by River Cauviri, Has killed his enemies,

As the elephants are firmly pouncing
Like the act of mountains which strike against mountains
And nonplus them,
The standards tied on their heads are rising up,
and waving, as if they are sweeping the sky.

3. In the field of battle where the king of the riverine plains killed his enemies, like mountain strangling a mountain shatteringly, elephants with their rear legs firmly rooted sprang on the enemy elephants and when they did so, the ensigns housed on their backs rose high and flapped as if they brushed the very skies!

26. எவ்வாயு மோடி வயவர் துணித்திட்ட
கைவாயிற் கொண்டெழுந்த செஞ்செவிப் புன்சேவல்
ஐவாய் வயநாகங் கவ்வி விசும்பிவருஞ்
செவ்வா யுவணத்திற் றோன்றும் புனனாடன்
தெவ்வரை யட்ட களத்து.

evvāyu mōṭi vayavar tuṇittiṭṭa
kaivāyiṟ koṇṭeḻunta ceñcevip puṉcēval
aivāy vayanākaṅ kavvi vicumpivaruñ
cevvā yuvaṇattiṟ ṟōṉṟum puṉaṉāṭaṉ
tevvarai yaṭṭa kaḷattu.

1. In the field of battle
Where the king of the land
Of flowing waters
Slaughtered his repugnant enemies
Rushing everywhere
Warriors
Hacked and struck,
And the red-eared male kite
Snatching in its beak
A hewn hand dismembered,
Winged aloft
Resembling
The Brahmin-kite
Whirling in the sky
Snatching a five-headed serpent
In its claws and beak.

2. In the battle-field, where Changatcholan the red-eyed
King of the Chola kingdom watered by River Cauviri,
Has killed his enemies,
The tawny kites which are having reddish ears,
Are seizing by their mouths
The hands slain by the warriors
Who are running here and there,
Are raising on high;
They look as if the white-headed kites which are having
Reddish mouths and are flying high in the sky,
Are seizing the mighty
Five-mouthed snakes.

3. In the field of war where the king Senganan of the riverine plains killed his enemies the red-eared male kites rose in the air holding in their mouths enemy warriors' hands, which, the Chozha soldiers rushing in on all sides cut down; the scene resembled a red-mouthed brahmin kite flying in the sky holding the mighty five-mouthed snake in its mouth.

27. செஞ்சேற்றுட் செல்யானை சீறி மிதித்தலால்
ஒண்செங் குருதிகள் தொக்கீண்டி நின்றவை
பூவிர் வியன்றமிடாப் போன்ற புனனாடன்
மேவாரை யட்ட களத்து.

ceñcēṟṟuṭ celyāṉai cīṟi mitittalāl
oṇceṅ kurutikaḷ tokkīṇṭi niṉṟavai
pūvir viyaṉṟamiṭāp pōṉṟa puṉaṉāṭaṉ
mēvārai yaṭṭa kaḷattu.

1. In the field of battle
Where the king of the land
Of copious waters
Slew the advancing foes,
The rushing elephants
Infuriated
Trampled under their feet
The mire of blood;
And in the holes
Collected

Pools of shining scarlet blood
Resembling
A water tank of flaming flowers.

2. At the battle-field, where Chengatcholan the red-eyed
King of the Chola kingdom watered by River Cauviri,
Has killed his enemies,
The shining and reddish blood is getting collected
At the cavities created
By the treading of the infuriated elephants
Which are walking in the mud mired by bloodshed;
It looks like a water pot which is
Replete with reddish flowers.

3. In the battlefield when the king Senganan of the riverine plains killed his foes, the passing elephants violently treading the blood-miry ground, blood collected in pools, in the footprints and the blood so collected in the pits resembled red flowers in large wide vessels.

28. ஓடா மறவ ருருத்து மதஞ்செருக்கிப்
பீடுடை வாளார் பிறங்கிய ஞாட்பினுட்
கேடகத்தோ டற்ற தடக்கை கொண்டோடி
இகலன்வாய்த் துற்றிய தோற்ற மயலார்க்குக்
கண்ணாடி காண்பாரிற் றோன்றும் புனனாடன்
நண்ணாரை யட்ட களத்து.

ōṭā maṟava ruruttu matañcerukkip
pīṭuṭai vāḷār piṟaṅkiya ñāṭpinuṭ
kēṭakattō ṭaṟṟa taṭakkai koṇṭōṭi
ikalaṉvāyt tuṟṟiya tōṟṟa mayalārkkuk
kaṇṇāṭi kāṇpāriṟ ṟōṉṟum puṉaṉāṭaṉ
naṇṇārai yaṭṭa kaḷattu.

1. In the field of battle
Where the king of the land
Of flowing waters
Slew the unfriendly foes,
Warriors who never ran away from the field
Frowned big in pride and valour fought,
Their swords of glory

Held aloft;
And the long hands
Still clutching the shield
Rolled on the ground.
The night-prowlers
With these limbs in their fearful jaws
Looked at strangers
Through their rolling eyes
Resembling beads of glass.

2. In the battle-field, where Chengatcholan the red-eyed
King of the Chola Kingdom watered by river Cauviri,
Has killed his enemies,
The scene of jackals seizing by their mouth
And running away with the large hands of warriors
Which have fallen, being cut off along with buckler,
At the said battlefield,
Where those warriors who never showed their back in defeat
And who are carrying swords of victorious greatness
Are fighting vigorously and getting exhilarated pride,
Does appear to those who stand nearby
as those who see themselves in the mirror.

3. In the field of war where the king Senganan of the riverine plains killed his enemies, the unfleeing warriors furiously and with gusto fought holding in their hands their renowned swords. In such a battle, the jackals ran away holding in their mouths the enemy soldier's hand with the shield therein cut down. For the onlookers it looked as if people were looking at mirrors!

29. கடிகாவிற் காற்றுற் றெறிய வெடிபட்டு
வீற்றுவீற் றோடு மயிலினம்போல் – நாற்றிசையும்
கேளி ரிழந்தா ரலறுபவே செங்கட்
சினமால் பொருத களத்து.

kaṭikāvir̲ kār̲r̲ur̲ r̲er̲iya veṭipaṭṭu
vīr̲r̲uvīr̲ r̲ōṭu mayilin̲ampōl – nār̲r̲icaiyum
kēḷi ril̲antā ralar̲upavē ceṅkaṭ
cin̲amāl poruta kaḷattu.

1. In the field of battle
Where Sen Kan Chozhan
Of great fury
Fought and slew,
Like unto peacocks
Running helter shelter
In packs and shoals
Frightened
By the increasing speed of wind
In a dark crowded grove
So did
The women
Who lost their men
Run helter-skelter
Weep and wail
In all directions fourfold.

2. In the battlefield, where Changatcholan
the king of the Chola kingdom
who's having reddish eyes and wrath,
has fought with his enemies,
Those women who've lost their husbands
are weeping aloud in all the directions
Like groups of peacocks which are running severally,
getting afraid of the blowing of cold biting wind
o'er the garden which has trees of fragrant flowers.

3. In the field of battle where the furious Chozha king with bloody eyes waged war, like the flock of peacocks that scared runs about severally in a dense grove when a tempest rages, the women who lost their husbands raised a wail on all sides, running about.

30. மடங்க வெறிந்து மலையுருட்டு நீர்போல்
தடங்கொண்ட வொண்குருதி கொல்களி றீர்க்கு
மடங்கா மறமொய்ம்பிற் செங்கட் சினமால்
அடங்காரை யட்ட களத்து.

maṭaṅka veṟintu malaiyuruṭṭu nīrpōl
taṭaṅkoṇṭa voṇkuruti kolkaḷi ṟīrkku
maṭaṅkā maṟamoympiṟ ceṅkaṭ cinamāl
aṭaṅkārai yaṭṭa kaḷattu.

1. In the field of battle
Where Sen Kan Chozhan
Of leonine
Strength, valour and fury
Slaughtered the recalcitrant foes,
Like unto the flood
That uproots mountains
And rolls them on
So did
The expanding flood
Of shining grisly gore
Roll in its course
The slain elephants.

2. In the battlefield, where Changatcholan the red-eyed
King of the Chola kingdom,
Who has imposing shoulders and breast
And renowned for untumbled bravery
Has killed his enemies, who are raging in wrath,
The bright blood-flood which is widespread like the water-flood
Which uproots the mountains,
Throws them, making them roll and tumble,
Is dragging the slain elephants
Along with it.

3. In the field of war where the red-eyed furious Senganan of unflinching valour killed his foes, like the flooding water dashing against the rocks and rolling down the huge boulders, the vast shinning flood of blood dragged the dead elephants along.

31. ஓடா மறவ ரெறிய நுதல்பிளந்த
கோடேந்து கொல்களிற்றுக் கும்பத் தெழிலோடை
மின்னுக் கொடியின் மிளிரும் புனனாடன்
ஒன்னாரை யட்ட களத்து.

ōṭā maṟava reṟiya nutalpiḷanta
kōṭēntu kolkaḷiṟṟuk kumpat teḻilōṭai
miṉṉuk koṭiyiṉ miḷirum puṉaṉāṭaṉ
oṉṉārai yaṭṭa kaḷattu.

1. In the field of battle
   Where the king of the land
   Of copious waters
   Slew his dissenting foes,
   As the warriors
   Who never ran away from the field
   Aimed their weapons,
   The killing elephants of uplifted horns,
   Their foreheads blown,
   And their heads
   Covered in plated gear
   Shone like streaks
   Of lightning.

2. In the battlefield, where Chengatcholan the red-eyed
   King of the Chola Kingdom watered by river Cauviri,
   Has killed his enemies,
   The imposing frontlet tied o'er frontal globe
   Of the killing elephants which get their foreheads
   Cleaved by the throwing of spears by warriors
   Who never show their back in defeat in war,
   Looks like gleaming streak of lightning
   Running thro' dark clouds.

3. In the field of battle where the king of the riverine plains killed his enemies, the lovely golden plate on the foreheads of the deadly elephants whose foreheads were split by the unfleeing warriors throwing their javelins at them resembled lightnings (in the sable clouds).

32. மையின்மா மேனி நிலமென்னு நல்லவள்
செய்யது போர்த்தாள்போற் செவ்வந்தாள்–பொய்தீர்ந்த
பூந்தார் முரசிற் பொருபுன னீர்நாடன்
காய்ந்தாரை யட்ட களத்து.

maiyiṉmā mēṉi nilameṉṉu nallavaḷ
ceyyatu pōrttāḷpōṟ cevvantāḷ–poytīrnta
pūntār muraciṟ porupuṉa ṉīrnāṭaṉ
kāyntārai yaṭṭa kaḷattu.

1. In the field of battle
Where the king of the land
Of copious rivers
Never turning dry or proving false
Embattled the banks;
Where the king
Of the garland of flowers
And of victorious drums
Slaughtered the jealous enemies,
The goodly earth
Of blemishless beauty
Covered in a blanket red
Turned crimson herself.

2. In the battlefield, where Chengatcholan the red-eyed
King of the Chola kingdom, who wears a garland
Of fragrant flowers which don't wither,
Possesses the Royal Drum of war, which is ever-beaten
In token of victory and who is having River Cauviri,
Water of which does not dry up at all
But dashes against the shores,
Has killed his furious enemies,
Lady Earth who has a spotless body
Of fertile elegance
Has tuned red in colour as if she put on a red garment,
On account of the blood
Flowing out of warriors' fight.

3. In the field of war, the flower-garlanded king, possessing the drum of victory and lord of the region where the perennial waters of the Cauvery dash against the banks, killed his enemies. There Dame Earth of flawless beauty became red-hued as if she drew a red mantle over her body.

33. பொய்கை யுடைந்து புனல்பாய்ந்த வாயெல்லா
நெய்த லிடையிடை வாளை பிறழ்வனபோல்
ஐதிலங் கெஃகி னவிரொளிவா டாயினவே
கொய்சுவன் மாவிற் கொடித்திண்டேர்ச் செம்பியன்
தெவ்வரை யட்ட் களத்து.

poykai yuṭaintu puṉalpāynta vāyellā
neyta liṭaiyiṭai vāḷai piṟaḻvaṉapōl
aitilaṅ keṟki ṉaviroḷivā ṭāyiṉavē
koycuvaṉ māviṟ koṭittiṉṭērc cempiyaṉ
tevvarai yaṭṭa kaḷattu.

1. In the field of battle
Where Sen Kan Chozhan
Of strong chariot and fluttering flag
Drawn by well-kempt horses
Slew his hateful enemies,
The spectacle
Of handsome steel spearheads
Flashing now and then
Among long swords
Shining bright
Resembled
A lake of broken bunds
With stagnant pools of water
Collected everywhere
And the neithal flowers in bloom
And in between
The frisking and gamboling Valai fish.

2. In the battlefield, where Chengatcholan the red-eyed
King of the Chola kingdom, who has
royal horse with sheared mane
and a strong chariot with his standard tied to it,
has killed his enemies,
The glittering swords are flying along
with beautiful gleaming lances
Like the scabbard-fish flopping every now and then
thro' the fingers of water-lily flowers all o'er the places,
Where the water had gushed out from the buttress
of the bund of a tank which got breached.

3. In the field of battle where the Chozha king Senganan, the possessor of horses with trimmed manes and mighty chariots killed his enemies, like the valai fish swimming and rolling along amidst the neithal blooms blowing in the (red)

waters that have flooded all round with the bund of the tank giving way, attractive javelins and flashing swords rolled along (in the moving flood of blood).

34. இணரிய ஞாட்பினு ளேற்றெழுந்த மைந்தர்
சுடரிலங் கெஃக மெறியச் சோர்ந்துக்க
குடர்கொண்டு வாங்குங் குறுநரி கந்தில்
தொடரொடு கோணாய் புரையு மடர்பைம்பூட்
சேய்பொரு தட்ட களத்து.

iṇariya ñāṭpiṉu ḷēṟṟeḻunta maintar
cuṭarilaṅ keḵka meṟiyac cōrntukka
kuṭarkoṇṭu vāṅkuṅ kuṟunari kantil
toṭaroṭu kōṇāy puraiyu maṭarpaimpūṭ
cēyporu taṭṭa kaḷattu.

1. In the field of battle
Where Sen Kan Chozhan
Of greenish brown plated breast
Fought and slew,
In the thickening field
Valiant warriors
Rose up, in all their might
Aimed and threw
Spears of shining steel
And wounded,
Fell to the ground
And the pack of vixen
As they grabbed at the intestines
In their mouth and ran
Resembled
Hounds in tethering chains.

2. At the battlefield, where Chengatcholan the red-eyed
King of the Chola kingdom, who wears ornaments
Made of fine gold in the shape of foil the thin flap,
Has killed his enemies,
The jackal is seizing by its mouth and dragging away,
The bowels which have been falling o'er the ground
By the throwing of shining lances by his warriors

Who proceeded against their enemies
In the dense and continuous fight;
And it resembles the scene of a wolf
Which is chained, and tied to a pillar
Being dragged away.

3. In the battlefield where the Chozha king wearing thick-set lovely ornaments, fought and killed (his foes), in the thick of the fight warriors rose with fury and threw the javelins in consequence of which the bowels of enemy soldiers protruded and the foxes taking hold of them in their mouths tugged at them. This looked like the hunting dogs tethered to pillars (tugging at the chain).

35. செவ்வரைச் சென்னி யரிமானோ டவ்வரை
ஒல்கி யுருமிற் குடைந்தற்றான் – மல்கிக்
கரைகொன் றிழிதரூஉங் காவிரிநாடன்
உரைசா னுடம்பிடி மூழ்க வரசோடு
அரசுவா வீழ்ந்த களத்து.

cevvaraic ceṉṉi yarimāṉō ṭavvarai
olki yurumiṟ kuṭaintaṟṟāṉ – malkik
karaikoṉ ṟiḻitarūuṅ kāvirināṭaṉ
uraicā ṉuṭampiṭi mūḻka varacōṭu
aracuvā vīḻnta kaḷattu.

1. In the field of battle
Where the king of the land
Of overflowing,
Bund-breaking Cauvery fought and slew,
Felled with their kings
The armoured elephants as well
Bathed in a shower of spears,
Resembling
Mountains of red-rock
And the lion in its peaky haunts
Both giving way to strokes
Of lightning and thunder
And sliding to the level ground.

2. At the battlefield, where Chengatcholan the red-eyed King of the Chola kingdom watered by River Cauviri

Which is abound and flowing ruining the bunds,
Has killed his enemies,
The state elephants of his enemy have fallen dead
Along with their kings, with the spears of victorious fame
Of the Chola king piercing their bodies;
It looks as if the guileless mountain is getting trembled
And falling along with lion on its peak,
On account of thunder.

3. The renowned javelins thrown by the king of the region of the bank-breaking Cauvery, piercing the royal elephants with the royal rides on the back collapsed on the ground. This looked like the red hills with the lions on them breaking to pieces at the fall of a thunderbolt.

36. ஓஒ உவம னுறழ்வின்றி யொத்ததே
காவிரி நாடன் கழுமலங் கொண்டநாள்
மாவுதைப்ப மாற்றார் குடையெலாங் கீழ்மேலா
ஆவுதை காளாம்பி போன்ற புனனாடன்
மேவாரை யட்ட களத்து.

ōo uvama ṉuṟaḻviṉṟi yottatē
kāviri nāṭaṉ kaḻumalaṅ koṇṭanāḷ
māvutaippa māṟṟār kuṭaiyelāṅ kīḻmēlā
āvutai kāḷāmpi pōṉṟa puṉaṉāṭaṉ
mēvārai yaṭṭa kaḷattu.

1. In the field of battle
Where the monarch of the land
Of copious waters
Slaughtered his advancing foes,
On that fateful day
When the lord of the land of Cauvery
Captured kazhumalam
The umbrellas of rivaling kings
Trampled by horses
Were strewn upside down
Like the mushroom
Upturned under the feet
Of pasturing kine.

Oh! Oh! How very similar
Was the spectacle!

2. At the battlefield, where Changatcholan the red-eyed
King of the Chola kingdom watered by River Cauviri,
Has killed his enemies,
On the day of his capture of Kazhumalam town of the
Chera kingdom,
The royal umbrellas of his enemies are getting turned
Upside down on account of kicking by his horses,
And they look like the mushrooms being kicked
By the herd of cows;
Yes, the simile has become very apt and consistent
Without any contrast.

3. On the day when the king of the Cauvery region (the Chozha king) annexed the place called Kazhumalam, killing his enemies in the field of battle, the (royal) umbrellas of his enemies that had been kicked up by the (war) horses topsy-turvy looked like the mushrooms kicked up by the (grazing) cows. O, this comparison without flaw suits the scene!

37. அரசர் பிணங்கான்ற நெய்த்தோர் முரசொடு
முத்துடைக் கோட்ட களிறீர்ப்ப – எத்திசையும்
பௌவம் புணரம்பி போன்ற புனனாடன்
தெவ்வரை யட்ட களத்து.

aracar piṇaṅkāṉṟa neyttōr muracoṭu
muttuṭaik kōṭṭa kaḷiṟīrppa – etticaiyum
pauvam puṇarampi pōṉṟa puṉaṉāṭaṉ
tevvarai yaṭṭa kaḷattu.

1. In the field of battle
Where the king of the land
Of copious waters
Slew his hateful foes,
The corpses of kings
Shedding
A flood of blood
In all directions

Were swept in the tide
The horned elephants
The battle drums,
And the pearls
Resembling
A vast ocean and a fleet of ships.

2. At the battlefield, where Chengatcholan the red-eyed
King of the Chola Kingdom watered by River Cauviri,
Has killed his enemies,
The flood of blood shed by the corpses of dead kings
On the opposite side, is dragging along
In all the directions,
The elephants which are wearing
Pearl-stitched ornamental cloth on their faces,
Are having long tusks and carrying their royal drums
O'er them and which are since dead;
The flood of blood looks like an ocean
And the dead elephants like the ships
Sailing on it.

3. In the field of war where the king of the riverine plains killed his enemies, the blood gushing out of the bodies of kings, dragged along in the current all round the war drums, and the fallen elephants with pearl bearing tusks. This looked like the wavy sea with the ships moving on the waves.

38. பருமப் பணையெருத்திற் பல்யானை புண்கூர்ந்து
உருமெறி பாம்பிற் புரளுஞ் – செருமொய்ம்பிற்
பொன்னார மார்பிற் புனைகழற்காற் செம்பியன்
துன்னாரை யட்ட களத்து.

parumap paṇaiyeruttiṟ palyāṉai puṇkūrntu
urumeṟi pāmpiṟ puraḷuñ – cerumoympiṟ
poṉṉāra mārpiṟ puṉaikaḻaṟkāṟ cempiyaṉ
tuṉṉārai yaṭṭa kaḷattu.

1. In the field of battle
Where Sen Kan Chozhan
Of war renown
And a valiant chest

Bejewelled in gold,
And of ring-adorned ankles,
Slew his enemies,
The bull-necked
Elephants huge,
Several of them
Sorely wounded
Rolled on the ground
Like pythons
Caught in a stroke
Of lightning and thunder.

2. In the battlefield, where Chengatcholan the red-eyed
King of the Chola kingdom
Who is renowned for his prowess at war,
Having a wide breast, wearing gold necklace over it
And having his ankles with anklets strung around them,
Has killed his enemies,
A number of elephants which have cushions
On their necks and have large-naped necks,
Are tumbling over an account
Of the excessive wounds inflicted
On them by his armed forces,
Like the snakes which are scared away,
By the noise of thunder.

3. In the battlefield where the Chozha king of valour wearing gold chains on his bosom and anklets of valour on his legs killed his enemies, many decorated big elephants deeply wounded rolled on the ground and wriggled like (huge) snakes struck down by a thunderbolt.

39. மைந்துகால் யாத்து மயங்கிய ஞாட்பினுட்
புய்ந்துகால் போகிப் புலான்முகந்த வெண்குடை
பஞ்சிபெய் தாலமே போன்ற புனனாடன்
வஞ்சிக்கோ வட்ட களத்து.

maintukāl yāttu mayaṅkiya ñāṭpin̲uṭ
puyntukāl pōkip pulān̲mukanta veṇkuṭai
pañcipey tālamē pōn̲r̲a pun̲an̲āṭan̲
vañcikkō vaṭṭa kaḷattu.

1. In the field of battle
   Where the king of the land
   Of flowing waters
   Vanquished his foe,
   The king of Vanchi,
   Struggling to their feet
   The warriors stayed on;
   Their legs caught
   In the mire and the mud
   And the white umbrellas
   Their stems broken
   Lay aslant and sunk
   Taking in
   The strewn pieces of flesh
   Resembling
   A crimson earth
   Of crushed Banyan fruits.

2. In the battlefield, where Chengatcholan the red-eyed
   King of the Chola kingdom watered by River Cauviri,
   Has killed Cheraman kanaikkaal Irumporai,
   the Chera king who ruled o'er the Chera kingdom,
   from his capital town 'vanchi',
   The white royal umbrella is unable to proceed
   on account of the fetters, caused by the crowding warriors,
   Since its poles are getting torn off at the war;
   And it looks like a salver into which
   the paste of red-cotton is poured.

3. In the battlefield where the king of the riverine plain killed the king of Vanchi, in the thick of the flight where warriors of unflinching valour crowding participated, the royal white umbrellas with their handles plucked away and filled with red flesh looked like vessels filled with red-cotton juice.

40. வெள்ளிவெண் ணாஞ்சிலான் ஞால முழுவனபோல்
எல்லாக் களிறு நிலஞ்சேர்ந்த – பல்வேற்
பணைமுழங்கு போர்த்தானைச் செங்கட் சினமால்
கணைமாரி பெய்த களத்து.

veḷḷiveṇ ṇāñcilāṉ ñāla muḻuvaṉapōl
ellāk kaḷiṟu nilañcērnta – palvēṟ
paṇaimuḻaṅku pōrttāṉaic ceṅkaṭ ciṉamāl
kaṇaimāri peyta kaḷattu.

1. In the field of battle
   Where Sen kan Chozhan
   Of implacable rage,
   And of an army
   Of long-resounding battle drums,
   Shot a shower of arrows,
   It appeared
   As if
   The elephants all
   Tethered to silver shares shining
   Ploughed the entire field.

2. At the battlefield, where Chengatcholan the red-eyed
   King of the Chola kingdom who has a pile of spears
   And a fighting army, along with the royal drum
   Which makes loud sound,
   Has thrown his arrows like rain-fall
   On his enemies,
   All the elephants which have long trunks are stooping
   Out of shame, towards the earth;
   And it looks as if they are ploughing the land
   With the ploughs made of silver.

3. In the battlefield where the furious Chozha king Senganan possessed spears galore and an army with the drum of victory showered arrows, the male elephants with their tusks ploughing up the land collapsed on the ground. This looked like the ploughing of the land with white silver ploughs.

41. வேனிறத் திங்க வயவரா லேறுண்டு
கானிலங் கொள்ளாக் கலங்கிச் செவிசாய்த்து
மாநிலங் கூறு மறைகேட்ப போன்றவே
பாடா ரிடிமுரசிற் பாய்புன னீர்நாடன்
கூடாரை யட்ட களத்து.

vēṉiṟat tiṅka vayavarā lēṟuṇṭu
kāṉilaṅ koḷḷāk kalaṅkic cevicāyttu
māṉilaṅ kūṟu maṟaikēṭpa pōṉṟavē
pāṭā riṭimuraciṟ pāypuṉa ṉīrnāṭaṉ
kūṭārai yaṭṭa kaḷattu.

1. In the field of battle
Where the king of the land
Of copious waters flowing,
Of thundering drums resounding,
Slaughtered his opposing enemies,
Pierced in the breast
With spears thrown
By doughty warriors,
The elephants
Unable to stand
Rolled on their sides
Resting on their ears
As if they were listening
To the sacred truths
Taught
By Mother Earth.

2. In the battlefield, where Chengatcholan the red-eyed
King of the Chola kingdom
watered by the flowing waters of River Cauviri,
Who has war-drum roaring like thunderbolt,
has killed his enemies,
The elephants with the piercing spears transfixed
by the warriors into their breasts,
being unable to set their feet firmly on the ground,
Are lying and inkling their ears
on one side in decumbence;
It looks as if they hear the esoteric teaching
imparted by the Goddess of Earth.

3. The javelins thrown by the warriors piercing their bodies, the elephants, getting stunned and unsteady in the legs fall to the ground, with their ears close to the earth. It looks as though they are listening to the hidden truths that Maiden Earth whispers into their ears!

களவழி நாற்பது

செய்யுள் முதற்குறிப்பகராதி

(எண்: செய்யுள் வரிசை எண்)

MUTAṞKUṞIPPAKARĀTI

களவழி நாற்பது

செய்யுள் முதற்குறிப்பகராதி

(எண்: செய்யுள் வரிசை எண்)

Mutarkurippakarāti

அஞ்சனக் குன்றேய்க்கும்	7	*añcaṉak kuṉṟēykkum*
அரசர் பிணங்கான்ற	37	*aracar piṇaṅkāṉṟa*
ஆர்ப்பெழுந்த ஞாட்பினு	17	*ārppeḻunta ñāṭpiṉu*
இடைமருப்பின் விட்டெறிந்த	19	*iṭaimaruppiṉ viṭṭeṟinta*
இணரிய ஞாட்பினு	34	*iṇariya ñāṭpiṉu*
இணைவே லெழின்மருமத்	21	*iṇaivē leḻiṉmarumat*
இருசிறக ரீர்க்குப் பரப்பி	20	*iruciṟaka rīrkkup parappi*
இருநிலஞ் சேர்ந்த	22	*irunilañ cērnta*
உருவக் கடுந்தேர்	4	*uruvak kaṭuntēr*
எவ்வாயு மோடி	26	*evvāyu mōṭi*
எற்றி வயவ ரெறிய	23	*eṟṟi vayava reṟiya*
ஒழுக்குங் குருதி	3	*oḻukkuṅ kuruti*
ஓஓ உவம னுறழ்வின்றி	36	*ōo uvama ṉuṟaḻviṉṟi*
ஓடா மறவ	28	*ōṭā maṟava*
ஓடா மறவரெறிய	31	*ōṭā maṟavareṟiya*
ஓவாக் கணைபாய	12	*ōvāk kaṇaipāya*
கடிகாவிற் காற்றுற்	29	*kaṭikāviṟ kāṟṟuṟ*
கவளங்கொள் யானையின்	14	*kavaḷaṅkoḷ yāṉaiyiṉ*
கழுமிய ஞாட்பினுண்	11	*kaḻumiya ñāṭpiṉuṇ*
கொல்யானை பாயக்	15	*kolyāṉai pāyak*
செஞ்சேற்றுட் செல்யானை	27	*ceñcēṟṟuṭ celyāṉai*
செவ்வரைச் சென்னி	35	*cevvaraic ceṉṉi*
ஞாட்பினு ளெஞ்சிய	2	*ñāṭpiṉu ḷeñciya*
திண்டோண் தறவ	24	*tiṇṭōṇ taṟava*
தெரிகணை யெஃகந்	5	*terikaṇai yekkan*
நளிந்த கடலுட்	18	*naḷinta kaṭaluṭ*
நாண்ஞாயி றுற்ற செருவிற்கு	1	*nāṇñāyi ṟuṟṟa ceruviṟku*

A GLOSSARY OF CULTURE SPECIFIC TERMS

(Prepared by Prof. N. Murugaiyan)

This glossary covers the culture specific terms found in the works, namely, *Inna Nāṟpatu* (IN), *Iniyavai Nāṟpatu* (Ini N), *Kārnāṟpatu* (KN) and *Kaḻavaḷi Nāṟpatu* (Kaḷa N). The abbreviations indicated within brackets are used along with the verse numbers for enabling the users' easy identification of the verses in the four different works.

aimpālār : Women who have dressed their hair in five modes or pleats IN 14

aimpālāy : By the five modes of dressing a woman's hair KN 11

aitu ilaṅku : Appearing handsome Kaḷa N 33

aivāya vēṭkai : The five types of desire emanating from senses connected with the body, mouth, eyes, nose and ears Ini N 25

alavaṉkaṇ : The eyes of the male crab KN 39

amarpuṭaiyār : Those who have the companionship Ini N 9

ampi : Wooden boats Kaḷa N 37

añcaṉak kuṉṟu ēykkum : Appearing like the blue hills Kaḷa N 7

aṅkaṇvicumpiṉ : The vast spaced picturesque sky. These words are found in one of the most memorable lines of the work aṅkaṇ vicumpiṉ akal nilā which means 'the full moon in the picturesque sky' Ini N 9

antaṇar : Brahman. But the word refers to those who are known for their graciousness or to those who chant the Vedas. The following lines from Tirumular's Tirumantiram refer to the same meaning : antaṇmai pūṇṭa aṟumaṟai yantattuc cintaicey yantaṇar Ini N 7

aracu uvā : The royal elephant with a frontlet. The Tamil Lexicon describes it as follows: with its four legs, sexual organ, trunk and tail touching the ground, with white toe-nails, seven cubits in height, nine cubits long and thirteen cubits in circumference, with the fore part of the body Kaḷa N 35

arimāṉ ōṭu	:	A hunting dog used for tracking lions Kaḷa N 35
ārtta	:	One who got married IN 2
ārttu	:	Raising a warrior's shout of triumph, joy, valor or defiance Kaḷa N 2
atarceṉṟu	:	Going round villages and towns asking for alms Ini N 11
atērparuti	:	That chariot's wheel Kaḷa N 4
aṭṭa kaḷattu	:	A battlefield in which the king destroyed or killed enemies to conquer or subdue them, the term aṭukaḷam means Field of Battle Kaḷa N 1
āvōṭu poṉṉītal	:	Gifting gold in addition to a cow to a Brahman. This is considered to be the First Type of gift. Ini N 23
avvittu	:	Bending one's mind Ini N 36
cakkarattāṉai	:	The wheel-weapon wielding Vishnu, the husband of the goddess of Earth IN 1
calam	:	Obstinacy Ini N 20
calavarai	:	Deceitful person Ini N 20
cāṟu	:	Festival Kaḷa N 17
cattiyāṉ	:	The Lance armed God Muruga, the younger son of Siva and the lord of hilly regions IN 1
cekkar	:	Reddish in color Kaḷa N 23
celcuṭar	:	Moving sun Kaḷa N 4
celkalākātu	:	Unable to move Kaḷa N 10
cēṇ	:	Sky, distance, remoteness KN 31
ceṅkaṇmāl	:	Māl is one of the names of the Cholas as they are the descendents of Vishnu or Thirumal. Kaḷa N 4
ceṟal	:	Getting angry or enraged IN 4
ceṟṟaṅkoḷal	:	Getting angry IN 37
cērtal	:	Constantly thinking about Ini N 1
cevval kuṉṟam	:	Red hill Kaḷa N 10
ceyyatu	:	Covered with a red carpet Kaḷa N 32
ciṟaiyil	:	Fenceless or without enclosure IN 5
ciral	:	Kingfisher KN 36
ciṟṟāḷuṭaiyāṉ	:	Those who have young soldiers under their control Ini N 38

cōṭu	:	Sandal, cōṭu is the contracted form of cuvaṭu. Kaḷa N 9
curam	:	Jungle KN 29
curampōtal	:	Getting into the forest IN 12
eḵkam	:	Spears Kala N 5
eḻil ōṭai	:	A beautiful frontlet for elephants Kaḷa N 31
eḻili	:	Cloud KN 37
ellippoḻutu	:	At night Ini N 34
ēmamil	:	Unguarded or defenseless, with no fortified wall of protection for the safety of those who are within the enclosed fence IN 24
eṇ aṟiyā māntar	:	Those who are not familiar with books on astrology IN 31
eṇilāṉ	:	One who has not mastered arithmetic IN 16
ērkkaṭi	:	At the beginning of an agricultural season farmers get together to plough for the first time in the season on an auspicious day with appropriate ceremonies. This is also known as ponnēr (golden ploughshare) or nallēr (good ploughshare)KN 39
eruttu	:	The navel, the back of the neck of an elephant Kaḷa N 38
eruvai	:	Vultures Kaḷa N 20
ēvatu	:	As deployed in service Ini N 3
evvam	:	affliction, distress, fault, blemish KN 33
ikalaṉ	:	A Jackal Kaḷa N 28
iḷaṅkiḷaimai	:	Tenderness of offspring Ini N 3
iḻukkutal	:	Lying severed Kaḷa N 3
iṅkulikam kuṉṟu	:	Vermilion Hills. The elephants that look like blue hills become vermilion hills after moving around the battlefield. Kaḷa N 7
intiṉ	:	Datepalm, *phoenix dockylifera* KN 40
iruṅkaṇ mū	:	Dark clouds KN 12
iṭaṅkaḻiyāḷar	:	One who passes beyond bounds overstepping the proper limit IN 11
iṭumpai	:	Suffering or affliction or distress or calamity. According to Tamil Lexicon it is one of the eight

		evil dispositions such as kāmam, kurōtam, ulōpam, mōkam, matam, māṟcariyam, iṭumpai, acūyai IN 6
kaikaḻintu	:	Leaving Ini N 29
kaittiṉmai	:	Having nothing in the hand. The Tamil word kaittu means 'That which is in hand. Gold, riches, wealth' Tamil Lexicon, p. 1105 IN 36
kāḻ iṉitu	:	Very sweet Ini N 40
kāḷāmpi pōṉṟa	:	Similar to the fang of a poisonous snake Kaḷa N 36
kaḻaṟum	:	Speaking fully understanding the nature of the hall of assembly Ini N 12
kaḷattu	:	In the field of battle Kala N 1
kaḷikaṭku	:	Those in a state of intoxication after taking toddy. The word kaḷittal means being in a state of intoxication in the past. But it now refers to the state of being joyful. IN 9
kaḷiṟṟukkōṭu	:	The horns or tuskers of a male elephant Kaḷa N 3
kallātāṉ	:	One who has not learnt the art of riding on horseback IN 29
kaḻumalam	:	A place in the cērā country Kaḷa N 36
kamañcūl	:	Wateriness of clouds KN 37
kaṇmāṟi	:	Losing ground IN 4
kaṇmūṉṟuṭaiyāṉ	:	The three-eyed god is siva, having the eye of fire on his Forehead. His three eyes are often described as cōma (Moon), cūri (Sun) yākkiṉi (Fire). Inna N 1
kaṇṇēr kaṭuṅkaṉai	:	Teribie arrows which are as sharp as women's eys. It is the practice of poets to use the simile of arrows to describe women's eyes. Kaḷa N 8
kārttikai	:	Festival of lights placed at the gate and other parts of the house (Tamil Lexicon) KN 26
kārttikai cāṟuil	:	The festival of lamps celebrated in the eighth Hindu month kārttikai in honor of Skanta or Kārttikēyā. Kaḷa N 17
karumpu	:	Sugarcane, saccharum officinarum, a tropical crop with tall thick stems from which sugar is extracted IN 5
karuvaṇikālam	:	Dark rain bearing clouds frequented rainy season KN 34

karuvi : A column of army IN 4

karuviḷai : A wild creeper with dark blue flowers, clitoria ternatea, KN 9

katam : The fiercely fought battle Ini N 8

kavaṟṟiṉāl : Using dice (for playing a game), The Tamil word kavaṟu means a die IN 25.

kavvai : Scandal, slander KN 28

kēḷir iḻantār : Women who have lost their husbands in war Kaḷa N 29

kiḻamaiyuṭaiyār : Those who have the right or authority IN 27

kolkaḷiṟu : Slayed War-elephants Kaḷa N 30

kōlkōṭi : Sceptre becoming dented in the case of a king who fails to render Justice. But, In the verse under reference, the partiality of someone is referred to. Ini N 5

kōṉāy puraiyum : Jackals appearing like hunting dogs Kaḷa N 34

koṅkarai : People belonging to the koṅku, the ancient country governed by the Seran dynasty on the Western coast. Kaḷa N 14

koṇmū : The cloud Kaḷa N 23

kōṭal : Taking or receiving Ini N 27

kōṭṭuyar pāytal : To jump off the tall tree branch IN 30

koṭumpāṭu uṭaiyār : One who is cruel-minded or endowed with perversity IN 6

koṭuṅkōl : A crooked scepter representing tyrannous rule as opposed to a right scepter, ceṅkōl IN 3

koycuvaṉmā : A horse with trimmed hair Kaḷa N 33

kukkil puṟatta : The exterior of a red bird *centropus rufipennis* Kaḷa N 5

kumiḻiṉ pū : The flower of Coomb teak KN 28

kumpattup pāyvaṉa : Pounced on the forehead of an elephant Kaḷa N 16

kuñcaram : An elephant KN 12

kuṟiyaṟiyāṉ : One who knows nothing about the art of snake charming IN 29

kūṟṟam : Yama, the god of death, considered to be one of

		the protectors of the world along with Indra, Fire, wind etc Ini N 28
kurukilai	:	White fig leaf, Ficus Virens Ait KN 27
maintar	:	Soldiers Kaḷa N 34
maintikantār	:	Those who have lost strength Kaḷa N 11
mākkolai	:	Not allowing an animal caught in the cross current of water from saving itself is an offence. IN 33
malartalai	:	Vast spaced Ini N 20
māṉamaḻintapiṉ	:	After losing one's dignity or self-respect Ini N 13
māṇātām āyiṉ	:	If it turns out to be worthless. Ini N 2
maṇil	:	A black paste smeared on the head of a drum to increase its resonance Tamil Lexicon, University of Madras, P. 3170
mānilam	:	Broad land Kaḷa N 40
maṇiyilāk kuñcaram	:	An elephant with no bells attached to its saddle. There is an adage in Tamil that goes as follows: The sound of bell comes first and the elephant comes later on. IN 13
maññai	:	Peacock (KN 4)
maṉṟiṉ	:	In the open space that serves as the hall of assembly Ini N 18
maṟai	:	Words of advice Kaḷa N 40
maṟamaṉṉar	:	The king who has killing as his occupation IN 3
māṟṟamaṟiyāṉ	:	One who is unable to comprehend the constituent parts of words IN 7
marumattu	:	On the chest, a vital part of the body Kaḷa N 21
mayarikaḷ	:	People whose minds are in a state of confusion or bewildered people Ini N 21
mēvār	:	Enemies or foes Kaḷa N 25
mīḷimai	:	Prowess IN 40
mīṉ	:	This Tamil word that refers to fish is presented as mīṉam in Sanskrit with the same meaning according to N.M. Venkatasamy Nattar, p. 13, Kaḷavaḻi, 1966, Kaḷa N 7
moympu	:	Shoulder Kaḷa N 30
mukam nāṉkuṭaiyāṉ	:	Brahma, the lotus-born son of Vishnu, is a four-faced

god. He is worshipped 'as creator, progenitor or evolver of the worlds and creatures' of the universe KN 1

mukkaṇ pakavaṉ : The three-eyed god Sivā, having the third eye, the eye of fire, on his forehead. Siva, one having the color of fire, one of the chief gods of the triad with a special function of destruction. IN 1

mukkōṭṭa pōṉṟa kaḷiṟellām : The elephants with three horns, two tuskers and a spear thrown at them getting stuck in between the tusks Kaḷa N 19

murukiyam : A drum used in the hilly tracts. It is played in temples dedicated to Muruka, theYounger son of Siva and Parvati KN 27

muttērmuṟuvalār : Girls or women having pearl-like teeth. It is a common practice among Tamil poets to use a pearl simile to describe women's teeth. Ini N. 1

mutumakkaḷ : The learned or wise Ini N 19

nacai : Desire Ini N 26

nakkum pāmpu : It is generally believed by people that there is some enmity between the moon and the snake. The snake that licks the moon is responsible for the lunar eclipse. According to Hindu mythology, the total lunar eclipse taking place is caused by the swallowing of the moon by the snake. Kaḷa N 22

nalcavaiyil : In a renowned hall of assembly, The Sanskrit word capā becoming capai in Tamil first and got changed to cavai as per an easy interchange of pa and va available in Tamil Phonology Ini N 1

nalkūra : The hot rays of the sun weakening KN 2

namar : Our lord KN 37

nāṇ ñāyiṟu : Morning time with the rising of the sun Kaḷa N 1

nāṇappaṭal : Getting humiliated IN 15

nāñcil vaḷavaṉ : Balaraman, an elder brother of Krishna, known for having his ploughshare as his war-weapon KN 19

ñāṅkar : At all sides: above, on, over KN 29

naṅkātalar : Our lord KN 35

nāṟāmai	:	To sprout IN 19
nāriṉmai	:	Being loveless IN 8
nāṟṟam ilāta	:	Having no fragrance IN 7
ñāṭpiṉ uḷ	:	Inside the columns of an army Kaḷa N 2
nērārai	:	Enemies Kaḷa N 9
neyttōr	:	Floods of blood Kaḷa N 37
nilāk kāṇpiṉitē	:	It is indeed a pleasure to witness the full the moon of the vast spaced picturesque sky Ini N 9
nilameṉum nallavaḷ	:	The earth called lady. Earth is treated as woman by the Tamil as well as by the other linguistics groups in India. Terms such as pūmā tēvi, nilamaṭantai referring to earth will serve as illustration to the statement made above. Kaḷa N 32
niṟaimāṇpuil	:	A woman devoid of chastity Ini N 10
nīrmiṭā	:	Water-tank Kaḷa N 27
nīrttūmpu	:	Sluice Kaḷa N 2
niruti	:	One of the eight protectors of the world as found in the following list : Indra, Fire, Wind, Rains, Niruthi, regent of the south-west, Kuperan, lord of the north and Isanan, Siva, the lord of the north. Ini N. 30
ollum tuṇaiyum	:	As far as possible Ini N 24
oḻukkum	:	The transitive verb form of oḻukum which is intransitive. Kaḷa N 3
ōmpāviṭal	:	Leaving unprotected IN 17
oṟkam	:	Losing mind power Ini N 39
oṟṟiṉāṉ	:	By the spies or secret agents or emissaries Ini N 35
ōttilā	:	Not in the habit of chanting Vedas IN 21
ōṭṭu	:	Making a retreat showing one's back in a field of battle IN 8
ōttu uṭaimai	:	Not forgetting the Vedas. As it is chanted ōtappaṭutaliṉ, it has become ōttu the veda or sacred writing. Ini N 7
pacalai	:	Greenishness of complexion owing to love sickness KN 4
pakal pōlum neñcam	:	The mind as clear as the sun IN 8
paḷḷiyil	:	Like the places Kaḷa N 15

pālpaṭum	:	Bestowing a large quantum of milk Ini N 38
paṇai	:	Bamboo. A woman's shoulder is often compared with the bamboo. Ini N 37
paṇai	:	Grown big Kaḷa N 38
pañcicey	:	Pouring reddish curry inside Kaḷa N 39
paṇil	:	Saddleless. Riding a horse that has no saddle is painful. IN 9
pantam	:	Bond, relatives IN 1
parippu	:	A burden IN 9
pariyārkku	:	To those who show no loving kindness towards one IN 26
parumam	:	Saddle The words parumam, paṇ, kallaṇai are all synonyms same meaning according to N.M. Venkatasamy Nattar p. 13 kaḷavaḻi Nārpatu, Saiva Siddhanta Works Publishing Society Limited, Tinnevelly Madras, Kaḷa N 16, 38
pati iruntu	:	From the home town Ini N 40
pātiri	:	Yellow-flowered fragrant trumpet flower, one of the eight kinds of flowers used for daily worship, *bignonia chelonoides* KN 3
pāttu uṇal	:	Sharing food with those in the southern country IN 21
pāttuil	:	With no folding IN 2
pāṭṭuraittal	:	Saying whatever one wants to say in a verse composed IN 10
pāṭu ār	:	With a roaring sound Kaḷa N 41
pauvam	:	Sea Kaḷa N 37, KN 17
pavar	:	A creeper KN 29
payamoḻi	:	Useful words Ini N 6
peṇṇaiyantōṭṭam	:	A palm orchard Kaḷa N 24
peruviral vāṉam	:	The sky is celebrated as a giver and taker. The sky that sends showers to the earth is the giver and while it absorbs water from the sea it is the taker. That is why it is described as 'big fingered sky'. KN 34
pētai peru maṭam	:	Lady love's simplicity KN 30
peṭṭavai	:	All that one is fond of Ini N 22
piḻirāmai	:	Not getting angry Ini N 39

piṭi : A female elephant KN 38

piṭitta paṭai : Hand-held war weapon IN 7

pollāṅku : Wickedness Ini N 5

poṅkarum : Orchards KN 29

poṉpaṉaiveḷḷai : The white complexioned Balarāma who has the palm tree as flag IN 1

pulai uḷḷi : Desirous of eating flesh, fish, meat etc IN 12

pulcēval : Simple Kite-cock Kaḷa N 26

pullārai : Enemies Kaḷa N 4

puṇaiiṉṟi : Without a float IN 3

puṟaṅkūṟutal : Speaking ill of a person while he is not present by making a false or malicious statement. Ini N 19

puṭavai : Clothing or dress of women. It will also refer to the dress of men. IN 2

pūval kuṉṟam : A hillock formed by red earth Kaḷa N 12

takaintaṉa : Blossomed KN 19

tālam : Earthern dish Kaḷa N 39

taḷavam : Golden Jasmine, *Jasmine humile* KN 36

taḷiriya : As soft as the tender leaf. A woman's skin is often compared to a tender leaf. Ini N 37

taṉmaiyilāḷar : Those who are mean-natured. The sweet-natured are kind even to their enemies while the mean-natured are known for harming even their best friends. That is why the enmity of mean-natured must be avoided at all costs. Na Mu Venkatasamy Nattar in his edition of Nānārpatu, p. 28 Inna Nārpatu, The South India Saiva Siddhantha Nūrpatippukkaḷakam, Madras, 1966 IN 31

taṉṉaittāṉ pōṟṟutal : Safeguarding one's own self is nothing but having control over one's mind, language used and senses deployed in one's day-to-day life IN 32

tantirattiṉ : As per the norms prescribed in treatises Ini N 18

taṟiyaṟiyāṉ : Without knowing what sort of obstruction is at the bottom or middle of the water in a river or a tank In 29

taṟukaṇmai : Boastfulness IN 13

taṭumāṟṟam : The restlessness caused by poverty and other things IN 3

tēriṉ : If examined Ini N 3

teruḻvī : A creeper garden KN 25

tevvēntarai : Enemy kings Kaḷa N 6

timil : A boat in the sea Kaḷa N 18

tiripiṉṟi : With no aberration of mind Ini N 22

tirumāl : Vishnu is the preserver, who furnishes each soul with its allotted portion of joys, sorrows, as the results of former actions. He is a sea-water like complexioned god who is the brother of Indra. He took the bow of his brother and placed it vertically for preventing the pouring of rains. KN 1

tiruvil : The bow of Indra, king of the Devas, lord of the clouds, rain, season, crops and worshipped at the seasons of sowing and reaping KN 1

tōṉṟi : Red species of Malabar glory-lily Tamil Lexicon KN 26

tuḻāymālaiyāṉ : God Vishnu who has worn the garland made of holy basil, *Ocymum Grattissimum,* tuḷaci 'The basil is a fragrant herb held in veneration by the Hindus, which is said to be female metamorphosed (Tamil Lexicon)'. There are several varieties of basil found in various parts of the country, some of them are sacred to Siva while others are sacred to Vishnu Ini N 1

tūṅkum : Hanging IN 14

tuṉṉārai : Enemies Kaḷa N 38

tuṭakkam : Effort IN 40

uḷai : Hair plume made of Yak's (*Bos Grunniens*) on a horse's head KN 22

ūṉam koṇṭāṭār : Those who are not magnifying lapses Ini N 27

uṟaicēr : To reside or dwell IN5

ūrum : Directing the horse mounting its saddle IN 29

urum meṟi : Thunder struck Kaḷa N 13

uṭaṟṟiyār : The infuriating enemy Kaḷa N 18

uṭkil : While estimating Ini N 26

utai : The cold wind KN 30

uvaṇattil	:	Like the white headed kite Kaḷa N 26
vā̲lumatar	:	A way that has been put to active use by the terrible tigers IN 30
vañcikkō	:	A town of the cēra country, now applied to one in the Coimbatore district, commonly Karuvūr Kaḷa N 39
vaṭuviṭai	:	Tender mango fruit divided into two parts KN 6
vāyppuṭaiyār	:	Those who are endowed with literacy, wealth, authority and masculinity Ini N 6
vē̲lam	:	An elelphant, KN 38
vēḷāṇmai	:	Saving others from suffering IN 36
ve̲rumpu̲ram	:	The unsaddled back of a horse, particularly a war elephant IN 38
yāṉaiyiṉ kai	:	An elephant's trunk, the elongated prehensile nasal part Kaḷa N 14
yātta naṭpu	:	Friendship forged IN 11

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